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Planning a Post-War World

Despite the present international tensions, most persons are looking forward to a period of constructive effort. The future is indeed big with possibility, and in the world of music some definite trends are clear.

Some of these are indicated in a Post-War Music Program recently announced by the National Music Council. The first part of its agenda has to do with efforts on behalf of music in the armed forces and for returning service men and women. It contemplates greater opportunities for employment in various fields of music for the returning personnel: the spread of information about training in different melodic fields, under the various veterans' benefit measures; more use of tonal material in military hospitals; continuation of music supplied for men and women still in the forces; and carrying on of the good work done in the Army and Navy Band Schools.

The second phase of the proposed program has to do with composition and performance (radio airing particularly) of new American music. This aims to increase hearings, notably of operas and symphonic works, and opportunities for the composer to hear his or her works, giving young conductors chances to lead orchestras and bands in their scores; exchange of artists, students and new works between the U. S. and other countries; founding of more contests for composers and performers; and fostering appreciation of good broadcasts through prizes, letters of commendation and the like, for good programs.

• • •

Students Can Benefit, Too

In the field of music education, the Council would like to see more recognition of tonal studies in the public schools, and the promotion of summer music in camps throughout the country (in particular the promotion of bowed stringed instrument instruction); and the founding of standard college courses to train musicians for work in hospitals and industry. The last, of course, are two fields which emerged as important in the war and the former is even more vital today in order to help those disabled in the conflict. The Council also thinks music could help in combatting the spread of juvenile delinquency.

There is also the matter of "bringing to the attention of important foundations urgent musical need for financial assistance," and, even more ambitious, that of bringing into being more of these foundations. One could, of course, think of many projects that might profitably be aided.

Manufacturers of music instruments and publishers will be interested, too, in the plan to increase their output, and to provide more effective training for sales personnel of these products.

• • •

Symphonies Rather Than Mausoleums

Finally, we are given several general proposals, which include encouragement of the various cities to build their war memorials in the form of musical auditoriums and outdoor bandstands, and the endowing of symphony orchestras, civic opera groups, music schools and scholarships—all of them extremely worthy, and so much more useful than the multitude of not always beautiful monuments and statues that arose after World War I.

The Council would also like to see a greater spread of information about pending Federal and State legislation affecting music, in order to protect all these concerned, and especially members of the profession. While such information has usually been supplied by the groups involved, sometimes by advertising and circularizing at considerable expense, the further political awareness of the people demands an easier and more general method of doing this.

CALLING ROLL FOR JUNIORS' RED CROSS RALLY. **Saul Goodman, tympanist with the Philharmonic-Symphony of New York, rehearses his twin daughters, Ruth and Helen, in the art, before calling the roll at a young people's Red Cross rally held on the stage of Carnegie Hall following a recent Children's Concert of the orchestra. (Photo by Irwin Dribben.)**

The organization also proposes that more local Music Councils be founded, an excellent way of galvanizing the community effort in musical fields.

All these are laudable aims, and the only admonition that needs to be attached is that the effort to bring them into being requires a lot of faithful workers, and even monetary expenditure. This is a cause in which all "men of good will" in the cultural professions, not only the musicians of the country, should join hands.

• • •

The FCC "Cracks Down"

The long-suffering radio public had just about concluded that a constant diet of "soap operas" or advertising blurbs during the daytime was more or less ordained by Providence when an unexpected ally came to their aid in the form of the Federal Communications Commission. This body had always seemed rather remote and inaccessible, occupied mostly with issuing severe edicts against multiple ownership of radio stations and the like.

But it seems that the arbiters of the air, who grant the networks and stations their wave-length licenses annually, have also been listening in to sustaining programs, and apparently have "pulled" some wry faces. Without any preliminary trumpeting the Commission recently issued a report on the public service aims and duties which stations were expected to fulfill—or else. . . .

One of the phases of the report that may lead to some radical changes of program structure is the recommendation that the listener is "entitled to know when the program ends and the advertisement begins."

Boiled down, the recommendations are that, though advertising is indispensable as the only source of revenue for most American broadcasting stations, the stations should not be run solely in the interests of advertisers. It also should not trade on "the listener's deepest patriotic feelings for the sale of public products over the air," which is "violation of a public trust."

The colleges and public schools—and by implication musical institutions—have a role to play in this matter by training a new generation of listeners who will have "higher standards and expectations of what radio has to offer."

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April 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

Some highly beneficent effects are attributed to the art of the console, a fact which should not detract from the jubilation now attending the 50th Jubilee of the American Guild of Organists.

Out in Freeport, Long Island, for example, organ recitals were recently resumed on the instrument installed in the lobby of the local bank. How the organ came to be there is unique; it was parked by its owner, who was going to the wars and wanted to be sure it was gently treated during his absence. A regular organist was engaged. Many townsfolk got the habit "of drifting into the lobby to hear the music, even those who had no accounts there." The notes that the organ gave forth never proved bad ones, unlike some untrustworthy bills of credit that occasionally appear in emporia devoted to lucre.

Another example of manual and pedal blessings comes from a Florida hotel, where a $50,000 Hammond organ was installed in the lounge and an organist engaged. A child psychologist who was staying there got the idea of giving talks to illustrate the sounds of various musical instruments to some 30 children, guests of the hostelry. This probably provided a welcome chance for harried parents to catch a few winks.

We are waiting now for some of the more enterprising department stores with pipe organs in their auditoriums to do a little missionary work on the offspring of eager matrons queueing up for nylons. . . .

• • •

The Glyndebourne Opera Company in England is to give the world premiere this summer of a new opera by young Benjamin Britten based on Shakespeare's youthful dramatic poem, The Rape of Lucrece. J. G. L. writes that he is all for novelty on the operatic stage, but his Aunt Berenice is a more cautious soul. Just yesterday she remarked that a good stage manager is very important for an opera company, as a great deal depends on getting the curtain down on time. . . .

• • •

Lt. Jonathan Sternberg, of Brooklyn, N. Y., who conducted the Shanghai Municipal Symphony some time ago, recently returned to the United States, the proud possessor of the following press notice from a paper there:

"As the light dimmed, Lt. Sternberg appeared from the left corner of the stage, under heavy applause, to which he answered by a bow. In his army uniform, he did not carry a sword; instead he had the orchestra baton in his hand. But the manner he manipulated the baton was just as good as he was using a sword.

"As Lt. Sternberg waved his baton the orchestra followed as obeying field command. The first number played was the Chinese National Anthem. Everyone in the audience stood up solemnly. I felt so proud, for I was the only Chinese in the row.

"Music had rhythm, note after note entered my ears like machine gun bullets. At a climax one felt spellbound; the spell of art made one lose control. Lt. Sternberg concentrated his attention on the tip of the baton, which radiated music and electrified the whole audience. Though he was not so experienced as Maestro Paci, I dare say he is equally proficient."

• • •

Some pretty giddy doings are scheduled for the Board Meeting of the National Federation of Music Clubs, to be held in Atlanta, Ga., April 7 to 11. In addition to a choral festival of American music, there will be a demonstration by Albert P. Stewart, of Purdue University faculty, the Federation's Chairman of Rural Music and Music at State and County Fairs, and "the famous Tippecanoe Chorus of farm women . . . will illustrate the points made." The latter sang at the White House for the late President and Mrs. Roosevelt.

• • •

Nice party was that which Conductor Karl Krueger gave for members of the New York press, at which he announced plans for his European guest conducting tour this spring, which have already appeared in your issue of March 15. *Bon voyage* to Krueger, who was active in Vienna some years ago and thus returns to a familiar Continental terrain. . . . Leonard Bernstein, "wonder youth" of American music, is also to lead concerts in London and Paris this Spring. . . . So many visas are being taken out these days by tonal folk as almost to amount to what used to be called an "exodus."

• • •

Mme. Ottorino Respighi, widow of the Italian composer, now visiting the United States, recently presented to the Library of Congress in Washington the original pencil draft of her husband's popular orchestral score, The Fountains of Rome, as well as his death mask. An interesting bit of musical history is revealed in the composer's pencil drafts on the left-hand side of each leaf. These include a sketch for the third act of an opera, Marie Victoria, which he never allowed to be performed.

• • •

Recent prize pet story is about a research man who went to South America for the Rockefeller Foundation and while there visited a 300-year-old Franciscan monastery in Cali, Colombia. Probably following the famous Canticle of St. Francis, the priests had tamed some wild birds in the patio. One bird that looked like an oriole sang on the request of his mentors, reproducing several measures of a Mozart concerto they had taught him! The Fathers related that, as fast as his little head would absorb it, they were going to teach him the whole movement. . . .

• • •

Incidentally, Stokowski on his present tour of Cuba and South America is being booked in at least one of his stop-over cities as "LEOPOLD ANTONI BOLESLAVICz STOKOWSKI." How come? Has he been holding out on us all these years?

• • •

The most popular number played by Carroll Glenn, young American violinist, at a series of recitals for junior high and high school students (a Griffith Music Foundation project) of Northern New Jersey, was the lively March from Prokofieff's Love for Three Oranges . . . not because of the teen-agers' love for modern music, she learned, but because it is the theme for the new radio program "FBI in Peace and War."

• • •

Tonal Tattling: The Dallas Symphony, which has had so brilliant a first season under Antal Dorati, has had some very nice underwriting from the Texas city in which it functions. Report is that it supplied $10,000 for four Beethoven concerts by the orchestra alone. The organization has already made several albums of recordings for RCA-Victor and by March 1, after a Dallas music shop announced the fact, 1,000 orders were already on hand. . . . Speaking of disc matters, the vice-president of Columbia Recordings, Goddard Lieberson, who is also known as a composer, may already have become, when this appears, the new spouse of Vera Zorina, danseuse. . . . Add to musicians going to Europe Otto Klemperer, who left recently for Stockholm, where he was to lead the Konzertforeningen Orchestra March 20, 22 and 27, followed by 11 concerts in Italy, and others in Switzerland, France and Rome. . . . Best wishes to two musical folk who recently underwent operations and are recuperating—Grena Bennett, critic of the New York Journal-American, and Marjorie Lawrence, Wagnerian thrush. . . .

• • •

American Red Cross Girl pictured on 1,400,000 posters displayed nationally during the 1946 Fund Drive for this organization is Margaret Neel, of Searcy, Ark., a graduate of the Chicago Conservatory and a member of Delta Omicron, just returned from 22 months in India and New Caledonia, where she was a Red Cross hospital worker. The picture was selected from many hundreds sent in to national headquarters.

• • •

The Musical Courier has pleasure in presenting in this issue the first of six "thumbnail-sketch" articles by Alfred Mirovitch, the eminent pianist, teacher and lecturer. Mirovitch has toured the world as a pianist many times, has appeared in lectures and lecture-series at Columbia, Princeton, Stanford, Western Reserve, University of Washington, and many other colleges. From 1940 to 1945 he was the Artist teacher at the Jordan Conservatory in Indianapolis. He has won national repute as master teacher and educator, and his forward-looking philosophy of education revealed in his many published articles, his public speeches, and his teaching, has exerted a deep influence. Mirovitch will again be on the faculty of the Juilliard School this summer and will present two lecture series. The next sketch in this series will be devoted to The Technic and Fine Art of the Pedal, and will appear on May 1.

• • •

ODE TO A TACET

I have to sit in orchestras
And hear the tuba's "oomph pah pah's"
And sit and sit and sit and sit
And hardly ever play a bit.

I listen to the viols scratch
As they play the fugues of one named Bach
And count my measures—'most every one—
From the beginning 'til the piece is done.

I rest so much and play so little
I feel as though, when I go to twiddle
A string of notes in a brilliant streak,
I hadn't practiced for a week.

And when my instrument has grown cold
And 500 bars rest I have told
Then I a pianissimo solo rate—
Will I be sharp, flat, or just too late?

It keeps me in a terrible state—
Anxiety neurosis will be my fate.
I've come to the conclusion—it must be so . . .
I'm a martyr to my piccolo!

LOUIS W. LEWIS, *The Dallas Symphony.*

• • •

While in his hotel room recently preparing for a concert, the violinist Ricardo Odnoposoff was interrupted by the maid. Fascinated by his playing, she asked many questions concerning his work. He explained that he was giving a concert that evening in the Winnipeg auditorium.

"A concert!," she exclaimed, "You will be playing with a huge crowd then."

"Oh, no, just my accompanist and I will perform."

A bewildered and disappointed look came over the girl's face. "Just two people?," she said, shaking her head. "What's the fun in that?"

• • •

Ania Dorfmann, concert pianist, who was interviewed over WOR-Mutual's program News for Women on March 18, remarked that "it is psychologically harder for a woman to be a pianist than it is for a man. There are difficulties which every woman will understand in the amount of traveling, having the right clothes and always looking fresh. . . . When you travel all night on a train, have to practise most of the day on a strange piano, get ready for your concert, rush to the hotel and try to look well groomed too, it isn't always easy."

Yes, but has Miss Dorfmann ever cut herself with an alleged safety razor while humming and nodding to oneself in memorizing a baritone role in the bathroom, all the while the president of the Kiwanis was fuming in the anteroom, and the phone was shrilling with the pent-up emotions of the entertainment committee of the local Women's Club? Sometimes it's a terrible hazard, too, to be handsome, whiskered and dynamic.

REVOLT IN THE CLASSROOM

YOUNG GENERATION DEBATES "CLASSICS VS. JAZZ" AND TAKES VIOLENT ISSUE

THE younger crowd is going "all out" for jazz and swing these days.

Are we presenting the best music of the past in a manner to touch the deeper fibres of our children's appreciation? Or are the more direct and rhythmically stirring allurements of popular music making more appeal?

A debate held in one of New York's High Schools recently prompts some searching questions.

By AMY LEE

The rising generation is taking swing rather seriously these days—and so is a large segment of the collegiate younger public which buys recordings. There are even some analytic-minded "hepcats" who can argue the length of New York's Fifty-second Street (centre of night clubs which offer "hot" bands) and back again that jive "gives" them more than the minuets of Haydn's day. They will aver that in variety of rhythms, and pungent new effects of orchestration, it is definitely more erudite than anything the standard concert repertory—not excluding Stravinsky—has to offer.

That the furore is intense is revealed in the long queues that form before Manhattan's cinema palaces early in the morning of days when a dynamic crooner, hot trumpeter, "sax" or clarinet virtuoso of the popular type, or "name" band leader is appearing "in person." And that the academic authorities and standard music publishers are taking note of the trend is revealed in the fact that many of the former regard public school pupils' playing in amateur dance bands as a laudable and instructive form of musical recreation, and the latter are more and more publishing discreet admixtures of the "boogy" idiom in their teaching pieces.

Debate Waxes Hot

Jazz-iana has developed its own brand of musicologists. The more learned of the ilk have long ago spurned as puerile and "old hat" the practical, simple gyrations of the "rug-cutters": who begin to undulate at the first impact of those zany improvisations that float above a regular, off-beat accompaniment, in which, like as not, the double-basses are thrummed by the players' hand.

The real aristocrats, or intelligentsia, do naught but listen—and, they aver, ponder—the patterns which result. The very smallest and most select coterie, comparable to collectors of Old Masters, spurn the modern swing heresies and go back to the primitive, unadulterated jazz of New Orleans. There are now several —indeed, innumerable—schools which say they alone see the light. These matters have even reached the sacred halls of learning, as they did recently in a debate on the subject, "Classical Music or Jazz: Which Gives More to American Youth?" by students of the Herman Ridder Junior High School, Bronx, N. Y., at a demonstration-forum with Meyer Terkel, faculty advisor as chairman, in the school auditorium, March 7, said to have been the first of its kind ever held on music in the public schools of Greater New York. It was attended by 700 visiting pupils representing 15 Bronx Junior High Schools, New York's School for the Deaf, and guests of honor including Dr. George H. Gartlan, Director of Music of the New York City Schools, Edward Maguire, former principal of Herman Ridder H. S. and Dr. Jacob Theobald, superintendent of Manhattan and Bronx Junior Highs.

The "battle" of classics vs. jazz was fought out musically as well as verbally. Pianist Eli Levine led the pro-classics offensive with the first movement of the Grieg Piano Concerto, while Marilyn Weidman countered for the pro-jazz forces with a saxophone solo of Hoagy Carmichael's Star Dust. The Ridder Glee Club, directed by Mrs. Etta Morris, rooted for both sides in their two selections, Handel's Where'er You Walk and Cole Porter's Begin the Beguine. Jitterbugging and the less exuberant styles of dancing were illustrated by Vivienne DuBois and Andrew Hecht, Louis Lorenzi and Shirley Gootar.

Verbal Exchanges Brisk

The verbal portion of the debate was carried on in the platform round table discussion by Rhoda Halpern, Erwin Chavkin, Eugene Lewis, Leonard Moses, Alvin Fiering, and Phyllis Hurwitz. Their clearly thought-out and expressed opinions provoked lively exchanges from the floor, which revealed in the teen-agers a tip-of-the-tongue knowledge of the various styles and phases of jazz as well as comprehension of the classics that might surprise musical savants of both persuasions.

Erwin Chavkin early in the discussion established his definition of jazz as the old style of playing, exemplified by small bands, "where it was every man for himself and if they all ended up together it was a miracle of modern science," and of swing as the new style exemplified by the big dance bands, symbolized by Benny Goodman, "King of Swing." Other members of the platform group mentioned Tin Pan Alley as another type of jazz, Duke Ellington as still another.

Experiments in Listening

Upholding the classics as more restful, Alvin Feiring told of an experiment which brought out that the pulse beats two and a half times faster while a listener lends an ear to jazz.

Leonard Moses told of another experiment that involved listening to both classics and jazz, resulting in listeners not liking jazz any less but learning to appreciate the classics more. Paul Whiteman's Aeolian Hall concert in 1923, when he first introduced Gershwin's Rhapsody in Blue (with Gershwin at the piano) and other numbers such as Livery Stable Blues to a concert audience, was cited to illustrate a trend visible now in composers' use of classical and jazz modes.

Observations from the Floor

Spontaneous observations from the floor included these: "Popular dance music is not jazz"—a comment corroborated by Erwin Chavkin, who said that old style-jazz is no longer heard on the air, since Eddie Condon's weekly broadcast jazz concerts terminated many months ago. "Duke Ellington plays sophisticated jazz. Count Basie plays hot jazz." . . .

"Paul Whiteman said jazz has its place—and its place is before the public." . . . "Jazz is here now, and not tomorrow. The classics are very deep and you have to cultivate your mind with them." . . . "If a survey was taken, it would show most girls and boys like both." . . . But one objector remarked: "Many of our hymns were taken from themes by Bach and Haydn. Who 200 years from today is going to be taking themes from Chicory Chick Cha-la Cha-la!" . . .

"The American tempo is faster, so the more rapid ones of jazz suit it better, but any person with a well-rounded education including both is much better equipped to face the problems of life."...

An iconoclast countered with the poser: "If people like classical music so much, why are so many popular programs sponsored every day between 5:00 and 7:30 P.M.?" And a thorough cynic taunted highbrows with the reminder: "Chasing Rainbows put Chopin on the map through the movies."

Educators' Contributions

Following the forum discussion, Maxwell Littwin, principal, spoke briefly and introduced the honor guests. Dr. Gartlan pointed out that there was a great deal to be said on both sides, that there was beauty on both sides. He asked, "What has America contributed to the development of music? Don't call it jazz, swing, jive. Do call it a new form of instrumentation."

Dr. Theobald in his talk stressed the supreme advantage of our boys and girls talking things over in a large body—listening, getting a liberal education. Mr. Maguire evaluated the day's topic by asking, "Which do you like best, roast beef or ice cream? We have proven today we like both in their places."

This sentiment was also summed up in the words of a Negro pupil: "Both classical music and jazz have a place in American life. They are both part of the American way of living." The round table members added this thought on jazz: "Jazz is really an all-American folk song. It plays an important part in the lives of American youth."

As to Posterity . . .

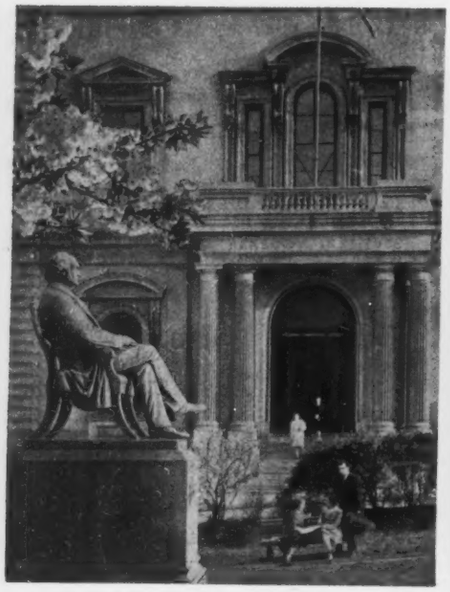
Perhaps it is best to leave the matter there. Academic standards can never determine what music will survive. Acceptance or rejection of any musical style in any period is something which is determined by the people. Music of any era, to outlast it, must have some breath of life in it, and it often mirrors its day uniquely. The output of Tin Pan Alley in most cases has been stirred by no emotion and expresses none, but the "classics" of any idiom—and that includes both sweet and hot jazz—stand out from among the thousands of vapid and forgotten pieces of the day, and give us, for example, a St. Louis Blues, a St. James Infirmary, or Rhapsody in Blue.

The instincts of the young people of today are sound. They are engaged in testing and sifting out the dross from the real musical metal. But they give it a less arduous name, and find it a lot of fun.

SUMMER SCHOOL IS I-CUMEN IN!

INTERMISSION TIME
at a concert given as part of the annual Summer Session of the Norfolk Music School of Yale University, scheduled for June 17 to July 26.

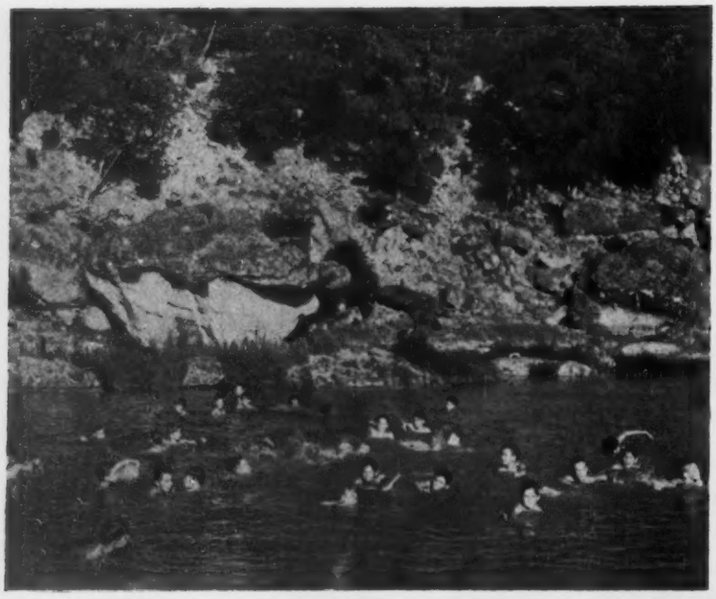
HAROLD BAUER
and a group of students in his summer master classes at the Manhattan School of Music. He will hold these classes again this year.



FOUNDER'S STATUE
in Mt. Vernon Place, Baltimore, before the Peabody Conservatory of Music, which will hold its annual summer school this year from June 24 to Aug. 3.

A GROUP OF CELLI AND DOUBLE-BASSES IN ACTION
at a rehearsal at the National Music Camp, Interlochen, Mich. The camp reopens on July 1. (Story on opposite page.)

WHITE CLOUDS IN A SUNNY VERMONT SKY
form a picturesque backdrop for outdoor folk dancing during the summer "Sing Weeks" conducted annually by the Trapp Family Singers in Stowe, Vt.



←
IN THE SWIM.
Young members of the Apollo Boys Choir, alternate summer music instruction and song with dips in the "ol' swimming hole."

→
STUDENTS AT THE CAPE COD MUSIC CENTER,
East Brewster, Mass., which offers summer music and ballet instruction for boys and girls from 14 to 18, along with seashore camp activities, through July and August.

TANGLEWOOD — World Opera Center

An Interview with Dr. Serge Koussevitzky

By DR. HENRY W. LEVINGER

The first peacetime summer will again see Tanglewood in the Berkshire hills a center of musical activities. The six weeks' sessions of music study under the direction of Dr. Serge Koussevitzky, inaugurated in 1940, for those who want to use the summer months to continue their musical education, will be resumed on July 1. Until Aug. 10, students from all parts of the country will enjoy the teaching of a distinguished faculty, including the principal players of the Boston Symphony Orchestra.

Besides the educational activities there will be nine concerts by the Boston Symphony, with Dr. Koussevitzky conducting, including a Brahms Festival and the performance of symphonic music of great variety, ranging from the classics to contemporary works.

Keenly anticipated is also the first American performance of Benjamin Britten's opera Peter Grimes, which, staged by Dr. Herbert Graf, will be conducted by Leonard Bernstein. This opera was commissioned by the Koussevitzky Music Foundation. Though symphonic music and concerts supply the backbone of the activities at the Berkshire Festival, Dr. Koussevitzky attributes great importance to this operatic venture.

Opera Production Plans

"We feel," he says, "that opera in America has not received as yet the attention it deserves. We have a great number of excellent voices in this country, but we lack an opera. By this I mean an ensemble in which the singer is only part of the entire effort and in which all the singers are integrated into an ensemble. We still suffer from the inheritance of a time which based its operatic efforts on the star-system. But opera is more. It is the co-operative effort of many factors. The staging is just as important as the musical interpretation and the book of the opera has equal artistic importance with the music. Opera as given today is dead. What we are trying to do in Tanglewood is to pave the way for the opera of the future.

"I would like to call our operatic department an opera laboratory, and the performance of Peter Grimes is but one step in this direction. We already have commissioned a second work. Samuel Barber is going to write it, as soon as he can find an appropriate libretto. There is no finer instrument than the human voice. But you have to put it to use in the right way and project it against the right background. That is our aim with our operatic productions.

Developing New Artists

"Salzburg, before the war the Mecca of opera lovers, offered magnificent performances. But they were all taken from the usual repertoire and employed well-known singers. I don't think that this is the need of our time. I believe that every artistic effort now has to serve a double purpose. It has to be based on first-rate performances of the individual artist, but above that it has to contribute to the furtherance of the opera of tomorrow and give the young and unknown artists the opportunity to gain the experience they need for their development. And I do think that this experience can be gained here in America just as well as in Europe.

"I do not agree that sending a young American over to the Old World for a few weeks or months will help matters. What these young artists will gain will not be more than a very thin veneer and superficial knowledge of something they will then call 'European culture.'

"The spires of the cathedrals and the monuments of a glorious past do not form artists. What the artist needs is the feeling that he is a co-operative partner in a unity which is striving in the same direction. We have the most distinguished representatives of European art in our midst and whoever is willing to co-operate will only be too welcome in our midst. But, I can not see that there is anything a young American singer or instrumentalist can not get here in his own country nor why he has to travel to other shores, spending time and money on travels which he could use to better advantage.

Promoting Artistic Harmony

"The Berkshire Festival is the materialization of a dream, or should I rather say, the beginning of its materialization? We would like to create a center where all the greatest artists of our time get together for a few weeks and exchange some of the wealth of their experiences. As time goes by, we want to greet there the best painters, writers and actors so that together with the best musicians they may create the best and most representative work of our time. We want these people not only to work together but also to live together, so that they may get to know each other not only from their works but also as person to person.

"We want to do Bach's gigantic St. Matthew Passion in a scenic production and enlist for this undertaking the help of the best available talent. I believe that an enterprise like that will gain greatly from the fact that the people concerned with it will live together in the same surrounding and atmosphere where they can discuss their problems in personal contact. What productive results can come from this community-living has been shown to the world by the works of such Russian composers as Shostakovich or Prokofieff who all spend some of their time in the co-operative settlements for musicians which in the USSR are the gathering places of the musical elite. New works are played there, criticized frankly by kindred spirits and the value of this frank exchange of opinions can't be overrated.

"University of the Arts"

"I want the Berkshires to be a 'University' of the arts, University in the sense of universal. Naturally, there won't be any national restrictions. The USA now has the honor to house the United Nations Organization (UNO). I want the Berkshire Festival to become a UNO of the Arts, a center from where the artistic experiences we gain will radiate all over the world like the rays of the sun. This may be a dream," Dr. Koussevitzky concluded, "but dreams have often proved the motive power of life. I do hope that from the Berkshires we will be able to send ambassadors into the world who, with the inspiration they have gained there, will convince the people that, as there is only One Art, there is only One World."

When we left Dr. Koussevitzky we looked again into the programs of the concerts to be given at Tanglewood. They list works not only of all times, but also written in many countries of the globe. These programs to us seemed an effective illustration of the expressed aims. They symbolize effectively what Dr. Koussevitzky modestly called "the beginning of a dream's realization," and they carry the message that this beginning will lead to a happy future.

INTERLOCHEN — "We Will Go On"

(*Picture on opposite page*)

By DR. JOSEPH E. MADDY

When the National Music Camp opens its nineteenth season on July 1, it will mean to young musicians all over America the triumph of right over might.

For the past three years now, skeptical adults have been asking: "Will there be a National Music Camp *this* year? And *how?*"

The answer is not easy to put into words. It can be found only in the hearts of thousands of young music loving boys and girls who have discovered what Interlochen can mean to them, who have kept faith with an ideal, who unlike their more experienced grown-ups, have never questioned whether the National Music Camp would open next year, or the next. They just knew it would. And so it had to.

Early Struggles

Most people know the story of how the National Music Camp started back in 1928—with borrowed money, on borrowed land, and with a disappointingly small enrollment of only 115. Hardheaded businessmen told us from the beginning that we were crackpots, incorrigible and impractical idealists. And there were times when we came too close for comfort to living up to their cynical predictions!

Our first season ended with a deficit of $40,000—a deficit that kept growing until 1938, when it was reduced by contributions from persons who had finally recognized the value of a summer music camp for young people. The National Music Camp has weathered the storms of depression, near-bankruptcy, war and Petrillo-ism. Through them all it has grown to undreamed-of proportions in both size and stability.

Results of Air Ban

When the National Music Camp broadcasts were banned from the airwaves in 1942, there was great concern over the effect this might have on future enrollments at Interlochen. But instead of diminishing the enthusiasm of these young musicians, the ban only created in them a greater unity of purpose, an instinctive determination to strengthen the tradition of Interlochen. Next year the enrollment increased, and all over America high school music students organized to storm Congress with petitions demanding "Youth Wants Its Share of Radio Air."

Last year, only a short while before it was to open, we received the news that the National Music Camp had been placed on the "unfair list" of the American Federation of Musicians, thus depriving most of our faculty members of the right to teach at Interlochen on threat of suspension from the union. Editors stormed. P.-T.A. members wailed. People in general said, "Isn't it a shame?"

After all, without a faculty, there could be no National Music Camp. Everyone knew the end finally had come. Everyone, that is, except several thousand school children who refused to give up.

Letters bombarded the Interlochen office: "My pop says there can't be any National Music Camp this summer," wrote one boy, "because we won't have any teachers. I've got a teacher in my school who says he'll come there and teach if we can keep the camp open . . ." Hundreds of non-union teachers wrote, offering their services.

Defied "Unfair" Bar

Announcements of the opening of the 1945 season had been mailed out, as well as the printed faculty list with our usual big-name conductors. There wasn't much time to change. But on July 1, the National Music Camp opened on schedule with a record-breaking enrollment of more than 1,000 students and an all non-union faculty with one exception—myself. (This, as the music world well knows, was subsequently adjusted with my expulsion from the union a short time later.) Meanwhile, we finished our 1945 season in grand style, one of our most successful seasons in the history of the camp.

This year the National Music Camp will open with an enrollment of 1,200. Some of these will be ex-G.I.'s who often sent us small contributions while they were overseas.

This year there will be new buildings—more dormitories, an art building, a new kitchen, practice rooms. For the first time in the camp's 19-year struggle for existence, its feet are on solid ground, financially.

With the favorable outlook for pending legislation in Washington, it may not be long before the world's youngest symphony orchestra again will be heard on a coast-to-coast network.

THE RECENTLY FORMED JOPLIN JUNIOR COLLEGE-CIVIC ORCHESTRA
gave its initial performances recently at Galena, Kan., and Joplin, Mo., under its conductor and musical director, William Hacker. The programs featured American composers.

PARIS ~ 1946

Opera and Concert Highlights Include New Scores and Talents

By SUZANNE DEMARQUEZ

Paris

The revival of Cydalise et le Chèvre-Pied, ballet by the late Gabriel Pierné, which dates from 1923, gave habitues of the Opéra an opportunity to listen again to one of the finest scores of this French musician and to acclaim some of our best dancers.

A revival at the Opéra-Comique was La Gagneuse Imprévue (The Bettor Surprised), a charming one-act work by Henri Sauguet, in the fine tradition of the 18th Century. The interpreters were Emile Rousseau, who has just been appointed professor of singing at the Conservatoire; the excellent coloratura Turba-Rabier, and Monda Million, who won a success for her vocal and personal charm. (The latter also gave one of the best song recitals of the season, singing Mozart, Fauré and contemporary works with taste.)

DARIUS MILHAUD, whose new work, The Feast of Lanterns, to a text by Claudel, had its first hearing.

At the Gaité-Lyrique, D'Artagnan, operetta based on The Three Musketeers, is attracting large crowds. The production is lavish and colorful, but the interpretation rather uneven. The music by Michel Maurice Levy (alias Betove in the cabarets of Montmartre) somewhat lacks in inventive power and has many reminiscences.

Radio Concerts Outstanding

One should mention again the public concerts of the Radiodiffusion Française. A festival was devoted to the music of Béla Bartók, including the Second Piano Concerto, played by a young and remarkable musician Yvonne Loriod, who memorized the work in a week—quite a *tour de force*. In Bartók's suite from The Miraculous Mandarin, the composer shows a dazzling mastery of the most complex rhythms.

Another *séance* acquainted us with the Feast of Lanterns, by Darius Milhaud and Paul Claudel (premiere). The work has lyric depth and freedom of expression, and shows to advantage in the choral passages particularly. As usual, these two concerts were conducted by Manuel Rosenthal.

Paul Kletzki, Polish conductor, who has made his home in Switzerland, won a pronounced success with the National Orchestra and the Société des Concerts. He interpreted the First Symphony by Mahler with sincerity, precision, tenderness and authority. Pedro de Freitas-Branco, remarkable Portuguese conductor, whom we have not heard here for a long time, returned to give an inspiring reading of De Falla's El Amor Brujo and Ravel's second Daphnis et Chloe suite.

Bruckner Bores Boulevards

The Société des Concerts gave the Seventh Symphony of Bruckner, another composer rather ignored by most Parisians. Despite the honesty and emotional appeal of his works, Bruckner never wins enthusiasm here. However, the Second Symphony by Martinu was very well received. Especially admired was the architectonic conception and richness of orchestration. Among soloists with this orchestra have been some acclaimed young pianists—Charles Lilamand, who played Ravel's Left Hand Concerto; Nicole Henriot, with the First Piano Concerto of Brahms; and Dinu Lipatti, young Rumanian pianist who finished his studies in France, with Chopin's Concerto in E—all favorites with Parisians. Monique de la Bruchollerie won a pronounced success of the C minor Concerto by Beethoven. All these concerts were conducted by Charles Münch, who was soon to leave for an extended tour of Holland, Switzerland, Belgium and Britain. During his absence the Société will suspend activities, a great disappointment to local music lovers.

THE OPERA STILL STANDS
—and symbolizes to all Frenchmen the musical heart of a renascent nation.

Wolff Feted in Return to Pasdeloup Podium

The return of Albert Wolff to the Pasdeloup Concerts, after an absence during the entire occupation period, was an event keenly anticipated. He gave four concerts under the title of A Hundred Years of French Music (at the Palais Chaillot). These ranged from Berlioz, D'Indy, Dukas, Debussy, to Roussel and Ravel (the last's Piano Concerto with Marguerite Long as soloist). The conductor was acclaimed by throngs eager to see him again.

At the Concerts Colonne, Louis Fourestier and Freitas-Blanco replaced Paul Paray, during the latter's recent absence in the United States. The latter of the substitute *chefs* played a Suite for Dulcinée by Ernesto Halffter with penetrating poesy. At the Concerts Lamoureux, under Eugene Bigot, the audience delighted in the Rapsodie Fantasque by Jacques Dumont, a work for piano and orchestra, with the composer, a first-rate virtuoso, at the keyboard.

New Chamber Music Cycle

There is a new series of bi-monthly chamber music concerts given by the National Radio for the public in the charming hall of the old Conservatoire. A most beautiful Bartók Festival, including the first hearing here of Contrasts, for violin, clarinet and piano and the magnificent sixth String Quartet, was followed by a Milhaud Program, including the Twelfth Quartet, in its first hearing in Paris.

Two concerts of English music, with works ranging from the Middle Ages to Purcell, included an entire hearing of the latter's opera Dido and Aeneas.

Schoenbergian Soiree

A *séance* by Rene Leibowitz, disciple of Schoenberg, who plans to publish a French translation of the latter's Treatise on Harmony, included the Kammersymphonie, Op. 9, and Feuillages du Coeur, for voice, celesta, harmonium and harp by Schoenberg; the Symphony, Op. 21, of Anton Webern, and the first audition of his own Concerto de Chambre. Thanks to M. Leibowitz one can hear occasionally works of this school, which is as yet little known in Paris.

Among the more remarkable recitals recently were those of Aline van Baerentzen, pianist, one of the most spectacular technicians; and Nikita de Magaloff, whose playing has a transcendant quality which is a real revelation. A Chopin-Liszt recital by the brilliant Jean-Marie Darré was another event, and among the singers one heard Charles Panzéra, Madeleine Gray and Ror Volmar, who devoted herself to chansons and has made some precious "finds" in Canadian folksongs. Among violinists, Ginette Neveu, Capoulade and Marianne Reynaert, from Belgium, were applauded.

Reiner Conducts

TOLEDO, O.—Toledo music-lovers recently heard a concert by the Pittsburgh Symphony under Fritz Reiner. The regular concert season in the Peristyle ended on March 13 when Artur Rubinstein, gave a piano recital.

ALAN MCL. TAYLOR.

European Tours Reopen: Many Notables Plan Summer Visits

One of the first phases of life in Europe to struggle back to a semblance of the normal is the presentation of concerts and opera. We in America have heard since childhood about Europe's "culture" and that the fine arts were to the Old World a veritable necessity. The old platitudes have shining proof now, as the war-exhausted countries, barely this side of starvation, have already opened up an astonishingly broad field for regular concert tours, with new announcements almost daily.

America's new role in world music is emphasized by the fact that almost all the artists go abroad from here and will return. Whether they are native-born or naturalized or still technically "aliens," they go from the New World to the Old, reversing the usual pre-war exchange.

Conductors appear at present to lead numerically among the early travelers in the tonal sphere. Toscanini leaves on April 15 to conduct with the La Scala Orchestra in Milan for the benefit of the opera house and its restoration. Otto Klemperer has already gone to conduct in Stockholm, Milan (La Scala Orchestra), Rome (Accademia Santa Cecilia), Naples, Turin, Florence, Trieste, Bologna. Leonard Bernstein is scheduled for the London Philharmonic and the music festival in Prague in May and June. Australia has summoned Eugene Goossens. Latin-American guest-batonists include Eugene Ormandy, Hans Kindler, Reginald Stewart.

Among solo artists set for transatlantic visits are Lily Pons (for opera in Monte Carlo and concerts in Paris with her husband Andre Kostelanetz), Zino Francescatti (concerts in France), Robert and Gaby Casadesus (who give concerts and reopen the Fontainebleau Conservatory), Samuel Dushkin (tours in France and Scandinavia), and, in various appearances in England, France, Scandinavia, Switzerland and Holland, Isaac Stern, Mack Harrell, Alexander Uninsky, Dusolina Giannini.

Demand for Artists from U. S.

Demand in Europe had to be filled from America this time, and it also required quick and thorough organization on the part of American managements. One of the most foresighted of these is Columbia Concerts, Inc., whose foreign division, under Andre Mertens, never lost contact with other countries, and continued to send artists to Latin-America throughout the war, despite almost insurmountable travel difficulties. Opportunities below the Rio Grande have been expedited by the formation of "Intarin," a name contracted from Intercambio Artistico Internacional and applied to an adaptation of the Community Concerts plan, now operating in many of the southern republics. A similar project is being put under way by Mr. Mertens in France, Belgium, Italy, Spain, Portugal, Switzerland, Holland, Czechoslovakia and Scandinavia, with possible extensions into Russia, Poland and Austria.

The project is an "interchange" plan, enabling the countries who take artists from the United States to send representatives of their own musical culture to this and other countries in the circuit. Currency exchange rates and laws against taking money out of some countries present difficulties in many cases, but artists have proved willing to take a farsighted view and to think first of the great new development in which they are taking part.

ISCM Festival for London

The U. S. Section of the International Society for Contemporary Music announces that the 20th International Festival of the organization will take place from July 7 to 14 in London, under the sponsorship of the News Chronicle. The festival will offer two orchestral concerts with the BBC Orchestra and three chamber music programs, including one with chamber orchestra. The BBC Chorus also will participate.

Scores of composers living in the United States must be in the hands of the U. S. Section, ISCM, 130 West 56th Street, New York 19, N. Y., on or before April 15 in order to be considered by the international jury in London for performance at this festival.

Singher Photo by Ilse Bing

A photograph of Martial Singher published on page 10 of the March 1 issue of Musical Courier was by a typographical error credited to Ilse Bick, Paris. The photographer's name should have been Ilse Bing.

American History Mirrored by Portland Monday Club

From Age of "Liberty Floats" to World War II, Women of Oregon City Have Rendered Notable Service to Tonal Art

By EMMA LOU HUNTER

Portland, Ore.

When the Monday Musical Club was organized in 1904, Portland, with its evergreen landscape and rose gardens, had a population of some 150,000. Entertainment and amusement depended largely upon the initiative of the people themselves. The American scene and viewpoint were emphasized, and the Goddess of Liberty was a cherished symbol. All the young ladies longed to prevail in a contest that ended with riding on the Liberty float during Fourth of July celebrations. The old Marquam theatre was a highlight for those seeking entertainment and the famed Skidmore fountain a delightful meeting place for young and old before a show.

All Portlanders were excited in 1904 over plans for the World's Fair, to be held June 1 to Oct. 15, 1905, in observances of the centennial of the Lewis and Clark expedition. This event was to reveal and unfold the grandeur of the Pacific Northwest, and, it was hoped, influence the people through the great bands engaged; the concerts by local musicians; the art exhibits and industrial displays from all parts of the world.

A small group of women decided to meet each Monday afternoon to study music. The organizer was Mrs. Herman A. Heppner, the mother of three children and an accomplished pianist. Their first effort is rather dim, but an account in 1906 tells of their affiliation with the National Federation of Music Clubs. Mrs. Heppner was made the first president and served from 1904 until 1911, and again in 1913.

The Morning Oregonian of Feb. 7, 1909, tells of a Monday Musical Club concert to be given in the Y. W. C. A. featuring French composers; and a decision to enlarge the scope of the Club's activities. Active, associate and non-resident memberships were available, and the object of the Club became then, as now: "To promote the musical education and culture of its members; to stimulate a love for good music; to cooperate with every worthy organization in raising the standard of musical culture in Portland, and to exchange programs with others clubs."

Helped Build Auditorium

The first major project in 1910 was the raising of funds to purchase a site for a municipal hall. (Mrs. Heppner is often referred to as the "mother" of the Civic Auditorium.) The campaign was started by selling ornamental buttons at $5 each. The purchaser was entitled to a life membership in the Portland Auditorium Association. Soon nearly every club in the city was expressing a desire to help. The Royal Rosarians (men's civic group) and the Daughters of the Confederacy especially distinguished themselves in the effort. The City joined the project later, and in 1917 a building valued at $600,000, with a $25,000 pipe organ, became a reality. Finally, Portland had a music festival!

The membership of The Monday Musical Club had by then reached 500. With this greatly increased membership and a suitable auditorium, a concert bureau within the Club was organized. Opera companies, symphony orchestras and nationally known concert artists were brought to Portland. Principals of the San Carlo Opera Company were engaged for concerts in some of the high schools. This bureau functioned until two or three professional managements were established in Portland. (The club at the present time is one of the guarantors of the chamber music series brought annually to Portland under the auspices of Reed College and the Friends of Chamber Music.)

When the concert bureau was discontinued, the Morning Musicale series was created. It serves to promote artist members or those approaching a professional status. In addition, an afternoon musicale is held on the first Monday of each month, except January and May, from October to June. All artists on these programs are paid.

The Monday Musical Club established classes in the fundamentals of music in three of the settlement centers of Portland and selected pianos for one. Teachers were paid until the centers became self-sustaining through other sources. A friendly interest is continued and assistance given when it is requested. Settlement work is now recognized in the program of the National Federation of Music Clubs.

Some Active Departments

The choral and piano departments have continued through the years. Programs have been exchanged with other clubs throughout the State, and there has been participation in the annual festival in Victoria, B. C. The chorus went to San Francisco for the convention of the National Federation of Music Clubs. A parade of able musicians have led these two departments, beginning in the formative years with Louise Elizabeth Heilman and Mrs. John F. Beaumont. Among the others are Abby Whiteside, Carl Denton, Martha Reynolds, Rose Coursen Reed, Jacques Gershkovitch, Mae Ross Walker, Ferenz Steiner, P. A. Ten Haaf, Ella Connell Jesse and currently Albert E. Jones and David Campbell. Gertrude Lachner Havnaer, prominent teacher, has been club accompanist for the past twelve years.

PAST PRESIDENTS OF MONDAY MUSICAL CLUB

still active in affairs of the organization. Standing, left to right, Mae Roos Walker, Mrs. A. R. Ramsden; Mrs. Roy F. Owen, the current president; Mrs. F. R. Hunter and Mrs. E. V. Creed. Seated, left to right, Lela V. Porth, Mrs. Charles E. Gale, and Mrs. Fred Goodwin. (Gladys Gilbert Studio Photo.)

A conservative estimate of $20,000 in salaries has gone to these local musicians since the departments were organized.

Two departments have been added more recently—those of drama and music appreciation. Life, sustaining and patron memberships have been made available. This gives a music club of well-rounded interest, and at a minimum cost especially to women who combine the duties of a home and family with a continued interest in music and community service. Many prominent musicians belong to the Monday Musical Club, but the membership remains predominately non-professional.

In addition to the National and Oregon Federation of Music Clubs, the Monday Musical Club holds a membership in the City Federation of Women's Organizations; Portland Civic Theatre; Portland Art Association; Portland Junior Symphony Orchestra Association and the Americanization Council.

After Mrs. Heppner died in 1932, the scholarship fund was re-organized and made into the Carrie E. Heppner Student Loan Fund in her memory. This money is used to assist worthy students of voice, piano and violin. Mrs. Heppner was made the only honorary president the Club can ever have. About this time the club established the Alice M. Swank Scholarship Fund for the Oregon Federation of Music Clubs. Mrs. Swank had served as president of both the Monday Musical Club and the Oregon Federation and had given untiringly of her time to young artists. This fund is still in force.

Contributed to War Work

When the war came in 1941, the Monday Musical Club was one of the first organizations to marshal its forces for war work. Meetings and rehearsals were changed to meet crowded transportation service in a war-boom city, and every social or musical activity was linked with book, clothing and musical instruments drives; sewing groups, and bond purchases. A state-wide appeal for musical instruments for the camp and hospital units of the Red Cross was carried out under the direction of that branch of the Red Cross. The Club's savings fund and student loan fund were turned into war bonds. Joining with the Oregon Federation of Music Clubs, the Ship LC126 was sponsored, and the LC152 and Y. O. 175 were undertaken as an individual responsibility; and help was given the men of the SS. Carl G. Barth. Christmas day concerts were given, and hostesses supplied for the snack bar and entertainment of service men contributed at the General George A. White Center, from 1942 to 1945. Two pianos were purchased for Barnes Military Hospital as part of the music in hospitals plan of the National Federation of Music Clubs.

Since its organization, twenty-four women have served in the presidency of the Monday Musical Club. Approaching the end of its forty-second year it seems permanently and richly inspired by the need for the service the club can give to make Portland a more beautiful and more musical City in which to live.

"If music be the food of love, play on," said Shakespeare, and his verses appear on the flyleaf of the year book of the Monday Musical Club. Love for music in its brightest, broadest sense has served as the motivating force of this club, devoted as it has been to all things musical for almost half a century.

New York Verdi Club Head Urges "Little Theatres for Opera"

Mrs. Owen Kildare, president of the Verdi Club, one of New York's best-known musical organizations, is realizing a long-cherished ideal—to present opera on a small scale, without sacrificing its "grand" spirit. Inspired by operas which she saw in various Italian towns several years ago—performances put on without choruses or ballets, in small cafes, and with the local butcher, the dressmaker, the baker, as "stars"—Mrs. Kildare decided that similar condensed versions of lyric dramas could be given in this country in small quarters, hotel ballrooms, even barns—wherever a stage, piano, and a few lights could be set up.

Noting that the parents in Europe explained the opera to their children, Mrs. Kildare evolved the idea of giving a brief résumé of the story for those in the audience who might not already know it and for those whose memories might need "spiking."

A Practicable Idea

Verdi Club members are enjoying stimulating presentations of opera regularly at their monthly gatherings. At the Feb. 28 meeting, excerpts from Aida were presented in costume, but minus choruses and ballets, with Hilda Kosta, the club's Chairman of Music, as Amneris; Elizabeth Kaboolian as Aida; Leonard Petri as Rhadames; and Anton Marco as Amonasro. Rosea Lee was director of cast, and Paul Anton, pianist-conductor. The four singers portrayed their roles so convincingly that the practicality of the idea was immediately recognized. The same cast appeared in a shortened version of Il Trovatore at the March 29 meeting.

Mrs. Kildare sees a Little Theatre of Opera as a logical development of her idea, which would bring opera performances before club groups and other organizations in communities throughout the country.

She feels this would be a means not only of bringing opera closer to many people, but of providing a unique new opportunity for talented, capable singers.

A. L.

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Central City, Colo., Festival To Be Resumed

The Central City Festival in Colorado will be resumed for three weeks in the coming summer. The festival, to open July 6 in the historic Opera House, will present two productions, Mozart's The Abduction from the Seraglio and Verdi's Traviata. Frank St. Leger will again be the musical director. Frank Ricketson, Jr., is president of the association sponsoring the festival.

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

BROADCASTING "JOURNEYS INTO MUSIC LAND" over WHA, the University of Wisconsin's Radio Station, with Professor Edgar B. Gordon directing a student group in the studio performance.

Thousands of Children Schooled by Airwaves

Although Pittsburgh's KDKA is generally considered radio's oldest station, dating from the Harding-Cox election broadcast in November, 1920, station WHA, on the campus of the University of Wisconsin, in the city of Madison, is actually the oldest station in the nation. It was in 1919, when its call-letters were 9XM, that its scheduled broadcasts of an informative character began.

WHA's experiments in programming, developed over the years, have demonstrated to the fullest extent the potency of radio as a vital education medium. This is especially true in the broadcasts for children. The splendid work the station has achieved in this field stresses beyond a doubt the vital part radio can assume as an active and constructive public service.

The University is operated by the State for public welfare, and the programs are designed with the purpose of bringing information and interpretations in many fields to the people of Wisconsin. No small part is devoted to children in the schools, where one child out of every three is enrolled for classroom listening.

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Organized in 1931, the School of the Air goes into the classrooms of the State, twice each school day, with lessons in conservation, music, creative art, social studies, health, science, news, and rhythms. Although these courses are heard in all types of elementary classrooms, the primary service of the School of the Air is that provided for one-room rural schools, where teaching facilities and advantages are rarely adequate. Today there is a registered audience of 315,000 listeners in the elementary schools of the state.

Besides the many diversified educational topics, the broadcast events in music are unusually interesting from the standpoint of practical planning and scope. They are divided into five programs: Journeys Into Music Land; Music Enjoyment; the Pro Arte Quartet, which is air-waved nationally via WOR-Mutual; a special series of piano recitals, and two and one half hours each day of broadcast classical recordings.

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The weekly broadcast on Wednesdays, at 1:30 P.M., Journeys Into Music Land, is a mammoth radio singing class that is relayed to at least 1,000 classrooms in the state. Professor Edgar B. Gordon, of the University School of Music, has been directing it for at least 14 years. Some 50,000 students in rural and village schools throughout the state take part. The emphasis is on song, together with unique lessons in sight reading and recognition of the piano keyboard. Folk and art songs, and classical melodies for children, are included in the schedule.

A special song book for the students and a piano accompaniment book are supplied. The song book is priced so that each child can have a copy, and contains a supplement giving instructions to the teacher, who also has an accompaniment book for use in conducting practice sessions between broadcasts.

Once a year, in May, four or five thousand children from all over the state gather at the University for a general holiday to sing the songs they have learned during the year. This program is broadcast nationally by WOR-Mutual. Music Enjoyment goes on the air each Thursday at 9:30 A.M. While it is essentially directed to the Primary and Intermediate grades, it has a large adult following. This usual series, which has been on the air for ten or eleven years, has been developed and directed by Elyda Morphy. It uses memory games, riddles and stories about composers, and a most important part is the familiarizing of the students with the various instruments of the orchestra. The series increases the understanding and appreciation of good music to no small degree. A Music Enjoyment manual and music instrument chart are available to help guide teachers in the use of the series.

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Undoubtedly one of the most unique experiments of the University's music broadcasts, as far as chamber music is concerned, have been the regular Sunday afternoon series of national broadcasts via WOR-Mutual of the famous Pro-Arte Quartet. The oldest of its kind in the world, the ensemble was founded in Belgium in 1912. Its world reputation dates from 1919, when the group first toured Europe. Mrs. Elizabeth Sprague Coolidge brought them to America in 1926, and they returned later 33 times.

While playing at a Beethoven festival on the Wisconsin campus in 1940, the quartet found itself stranded in America because of the war. At that time it was retained by the University on a regular salary basis. In return the members coach the various sections of the University orchestra, and give lessons to the more talented members. Without charge, they go to small communities in the state to give recitals in school auditoriums, for those who otherwise would never have the opportunity to hear chamber music concerts. Besides its series on the air, the Quartet makes two concert tours a year.

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Last but by no means least, there has been a new departure this year, when a special series of complete Beethoven Sonatas has been air-waved by Gunnar Johansen, Danish-American pianist.

Here is a living example of universal education by radio and a demonstration of the means whereby the resources of great universities can be made available to the public as a means of education and public service. It has been a proof of the incalculable influence radio can play in shaping the character and ideals of the younger generation, who will in the years to come have in their hands the forging of our national destiny.

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Koussevitzky Awarded Degree At Hunter College Broadcast

Dr. Serge Koussevitzky received the degree of A. A. G. O. *(honoris causa)* at the April 13 broadcast made from Hunter College by the Boston Symphony Orchestra. The degree, granted only once before by the American Guild of Organists, was conferred by S. Lewis Elmer, Warden of the Guild, prior to the broadcast, heard over the network of the American Broadcasting Company. The late Dr. Frederick Stock, conductor of the Chicago Orchestra, was the only previous recipient.

Dr. Koussevitzky dedicated the program to the American Guild of Organists, which on this occasion celebrated its 50th birthday. E. Power Biggs, organist of the orchestra, was the soloist in Piston's Piece for Organ and Strings. Prior to the broadcast portion of the program, Biggs, with Roger Voisin, trumpeter of the orchestra, performed two voluntaries of Purcell for these instruments. Just before Dr. Koussevitzky received the award, there was an impressive processional of 100 members and national officers of the Guild, for which Biggs and Voisin played Richard Strauss' Processional for Festival Occasions.

The broadcast part of the program, the last of five to emanate from Hunter College this season, featured the first radio hearing of the Passacaglia and Interludes from Benjamin Britten's opera, Peter Grimes. These excerpts were played for the first time in the United States on March 1 by the Boston Symphony in its own home city. The opera was commissioned by the Koussevitzky Foundation and was heard 12 times last summer at Sadler's Wells Theatre in London. It will be presented in August at the Berkshire Music Center in Tanglewood.

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CBS Symphony to Open New Series on April 21

The Columbia Symphony Orchestra inaugurates a summer series of Sunday afternoon broadcasts, replacing those of the New York Philharmonic-Symphony, beginning April 21 (CBS, 3:00 P.M., EST). The Philharmonic will resume its CBS broadcasts in the fall with the opening of its regular sponsored subscription concerts. For the past 16 years during the winter season, CBS has broadcast the Philharmonic, while the Columbia Broadcasting ensemble has customarily provided outstanding orchestra fare during the summer months.

In the forthcoming series, Bernard Herrmann, CBS Symphonic Conductor, will share the limelight with other top-ranking conductors and soloists. Emphasis will be placed on the presentation of contemporary works, including several premiere performances. Other major works infrequently heard in the concert hall will be featured, with accepted masterpieces from the standard symphonic repertory.

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Emerson Buckley Appointed Associate Conductor of WOR

Sylvan Levin, Music Supervisor of Station WOR, announced recently that Emerson Buckley has been appointed associate conductor of WOR. Buckley will share with Levin all the musical and administrative work of WOR's Music Department. Since Jan. 6, 1946, Buckley has directed the orchestra for WOR-Mutuals Operatic Review (Suns., 7:00 to 7:30 P.M., EST). Beginning with the Sunday, March 10, broadcast of the series, which was conducted by Sylvan Levin, both conductors will share conducting assignments on the popular music series.

A native New Yorker, Emerson Buckley is a graduate of Columbia University, and the entire preparation for his musical career was made in the United States. He is well-known throughout the country for his interpretations of symphonic and operatic literature, as well as for his many Treasury broadcasts. Buckley has been musical director for the San Carlo, New York and National Grand Opera Companies. For three years he was director of the Symphony Orchestra and chorus of Palm Beach, Florida. As guest conductor he has appeared with the Brooklyn Symphony, the Greenwich Symphony, the Westchester Philharmonic, the Toronto Philharmonic, and the Naumburg outdoor symphonic series in New York.

Buckley, Levin, and Tommy Dorsey, recently named Director of Popular Music, now comprise WOR's Music Department, which will work in conjunction with Norman S. Livingston, Program Director.

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CBC to Air Full Opera Composed for Radio

The first full-length opera written by Canadians, Deirdre Of the Sorrows, will be premiered early in April via the Canadian Broadcasting Corporation's Trans-Canadian network.

Specially commissioned for radio presentation, the music is by Healey Willan, and the libretto by John Coulter. The story is based on an ancient Irish legend of the love of Deirdre and Naise. The libretto has already been published in book form by MacMillan's of Canada.

Ettore Mazzoleni, associate conductor of the Toronto Symphony Orchestra, will lead the performance, in which prominent Canadian soloists will sing the principal roles. Albert Whitehead is the opera's chorusmaster. The performance will be broadcast on a Saturday afternoon soon after the conclusion of the Metropolitan Opera matinee broadcasts.

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NEWS AND REVIEWS

Palm for Versatility Won By RCA-Victor Maestro Paige

At one of the rehearsals of the RCA-Victor show (Suns., 4:30 to 5:00 P.M., EST) Raymond Paige, the conductor, appeared with striped morning trousers and a sleeveless sports sweater. In response to bewildered questioners, he said: "I conduct two orchestras on this show, don't I? The trousers are for the symphony group and the sweater to soothe the swing combination!"

As far as is known, the RCA-Victor show represents the first time that symphony and swing orchestras have appeared simultaneously as regulars on a radio program.

The idea was Paiges's. Some time ago, listening to the Hit Parade on Saturday nights and the NBC Symphony Orchestra on Sundays, he began to toy with the idea of presenting both types of orchestras in a series of broadcasts. The RCA-Victor show was the result, and, from all reports, a happy one.

Paige has presented many outstanding artists on this show since its inception early last December, including Ramon Vinay, Chilean tenor, now with the Metropolitan Opera, who made his first appearance on the RCA-Show. The regulars are now Robert Merrill, Metropolitan baritone, who lends his support to Deems Taylor's classics, and Peggy Mann, comely swingstress who appears each Sunday for Kenny Delmar's swing devotees. And, of course, Paige's two orchestras play for their respective teammates.

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Paige is one of the best known conductors of both symphonic and popular music in broadcasting. He has wielded the baton on many other leading radio shows, including Hollywood Hotel, 99 Men and A Girl, and Stage Door Canteen. For several years associate conductor of the Los Angeles Philharmonic Orchestra, he capped his West Coast career with a triumphant appearance at the Hollywood Bowl.

For the vital statistic department, he is 5 ft. 10 in. tall, weighs 160 pounds, has blond hair, blue eyes, plays an excellent game of tennis and frequently eats a dozen oysters at a sitting!

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TELEVISION SHOW BUSINESS, by Judy Dupuy, published by the General Electric Company.

Just published by the General Electric Company, Television Show Business, written by Judy Dupuy, will without doubt be welcomed with open arms by students, advertising agencies, and station operators, besides a large number of people who are interested in television from the layman's point of view.

The author, who has a wide, practical background as an engineer, newsbroadcaster, and producer of fashion trade shows, is especially well qualified to write with authority such a book on the fascinating new television medium. The really exhaustive information contained in the publication on all phases of television and methods of televising dramatic productions, sports, various dance techniques, special forums and speakers, high-light only a few of the radio and theatre features which present problems to the television producer.

Miss Dupuy's text material is based on actual experience on what she has seen at WRGB, the General Electric's television station in Schenectady. The 233 pages, including pictures and diagrams, are a valuable handbook on television and programming from the ground up. Gifted with the facility of writing in a readable, simple style, Miss Dupuy lifts her subject far above the usual dry, pedantic treatment generally expected from a book of this type.

"Passport to Romance" Makes Debut on WOR

A new musical comedy series, Passport To Romance, made its debut over the WOR-Mutual network, March 15. (Frids., 8:00 to 8:30 P.M., EST.) In this program a technique new to radio is employed, but which is familiar to devotees in a musical comedy pattern of words with music. The story has a "boy-meets-girl" theme, development of the tale is made in subsequent broadcasts, as is customary in the "soap operas," as radio serials are known.

Mitzi Green, formerly one of Hollywood's favorite child actresses, and now a musical comedy star, and Lawrence Brooks, tenor, who is well known to dial turners, and featured in the current success, Song of Norway, play the leading roles. Rounding out the top-flight talent is Eddie Nugent, veteran of the movies, of the legitimate theatre and radio dramatic shows; Sylvan Levin, Music Director of WOR, conducting the orchestra and supervising the music portions of the program. Stanley Kauffman, novelist, and author of many of radio's outstanding dramatic shows, contributes the script for the series.

Despite this exceptionally rich talent, instead of being a sure-fire hit, the opening bill proved an unwieldy *mélange* of unconvincing run-of-the-mill dialogue with too little music. Undoubtedly an attempt has been made to cram too much drama and music in the half hour alloted to the broadcast. If the script is drastically pruned, the action streamlined, the stars given more songs to sing, and Levin and the excellent orchestra more opportunity to perform, the show could be shaped up to be one of the best.

RAYMOND PAIGE, conductor of the RCA-Victor Show (Suns., 4:30 to 5:00 p.m., EST) (NBC Photo.)

Toscanini Resumes His Series

Returning to the podium of the GM Symphony of the Air (NBC, Suns., 5:00 to 6:00 P.M., EST) on March 17, Arturo Toscanini directed the NBC Symphony in the first of four final concerts, completing the season.

For his opening program Toscanini selected Schumann's Symphony No. 2, and Strauss' Till Eulenspiegel. On March 24 the maestro programmed the Scarlatti-Tommasini ballet suite from The Good-Humored Ladies, and César Franck's Symphony.

At the conclusion of Toscanini's tenure, four outstanding guest conductors have accepted invitations to direct the spring and summer season of the series. Franco Autori will conduct April 14 and 21; Dr. Frank Black, April 28, May 5 and 19; Leonard Bernstein, May 26 and June 2; Fabien Sevitsky, June 9 and 16; Vladimir Goischmann, June 23 and 30, and Dr. Black, July 7, 14, 21 and 28.

RADIO NOTEBOOK

A rumor rife in radio circles is that General Motors, which has sponsored the NBC SYMPHONY ORCHESTRA since August, 1943, will not renew their contract when it expires, Aug. 1. At any rate, NBC will continue the series as a sustaining program. . . . The third concert of WQXR's 10th Anniversary series on Mar. 10 featured JOSEPH FUCHS, violinist, with the WQXR Symphony Orchestra, directed by LEON BARZIN. . . . Program of ALEXANDER KIPNIS records B/C via WQXR, Mar. 16, was superb—so fine it gave the illusion the "Met" basso was giving personal appearance. . . . ENDORSED BY DORSEY, new WOR-Mutual musical variety program bowed in, Mar. 20. . . . ROBERT MERRILL signed as soloist on RCA-Victor Show. First appearance on 10-week contract, Mar. 24. Singer will be exponent of serious music in the Classical versus Swing program series. . . . The theme music of NBC's Harvest of Stars program was composed by BERNARD HERRMANN and is yet untitled. . . . LOUIS KAUFMAN, violinist, guest soloist on WOR-Mutual's Melody Hour, Mar. 25. . . . STANLEY CHAPPLE made second guest appearance of season as conductor of CBS Invitation to Music Series, Mar. 27. . . . Tenor LANNY ROSS starred in his own five-a-week show by CBS, which debuted April 1. . . . Advance bookings for ABC's Ford Sunday Evening Hour: April 7, Jose Iturbi in dual capacity as conductor and soloist; April 14, EUGENE ORMANDY, conductor and LARRY ADLER, soloist; April 21, EUGENE GOOSSENS, conductor, ELEANOR STEBER, and CHAS. KULLMAN, soloists; April 28, EUGENE GOOSSENS, conductor, HELEN TRAUBEL, soloist; FRITZ REINER is scheduled to direct program for the entire month of May. . . . Introduced to the air-waves by JEAN TENNYSON, young tenor, MARIO LANZA's first recording on RCA-Victor contract was singing a Happy Birthday To You, presented to MAJOR GENERAL DAVID SARNOFF, head of RCA, who was recently given a citation by the United States Government for his distinguished work in the communication field in Europe during the war. . . . The recent WNYC Music Festival was produced by Seymour N. Siegel, Program Director of the station, assisted by eHrman Neuman, Musical Supervisor, and Nathan M. Rucich, Production Manager.

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MEXICO APPLAUDS PREMIERE OF BALLET

Cain and Abel Appear In New Choreography by Original Ballet Russe

By VERNA CARLETON MILLAN

MEXICO CITY.—The arrival of Colonel W. de Basil's Ballet Russe finally broke a dull winter season that had been chiefly devoted to local events. As a spectacle, the ballet still continues to hold audiences in every country, and the Daniels Association could not have chosen a better moment for this company to visit Mexico once again. For six weeks, there were long lines before the box-office of the Palace of Fine Arts waiting to buy tickets for Les Sylphides, The Prodigal Son, The Fire-Bird, Paganini and other favorites.

During its season, the Ballet Russe presented the world premiere of its new ballet Cain and Abel, with music by Wagner and choreography by David Lichine. This ballet is somewhat of a departure from the conventional form and relies for its effectiveness largely on pantomime.

Glamorous Décor

Against a magnificent setting designed by the Mexican artist Prieto, a scene of wild, savage wasteland in muted blues and greys, the ballet opens with a single spotlight on the Mother in throes of childbirth. Then the light shifts to the merged figures of Cain and Abel struggling for consciousness. As they develop, the figures of Good and Evil appear, striving to gain possession of their souls. The drama mounts to a highly effective climax with the murder of Abel, and Cain's crisis of repentance.

Anna Miltanova, Kenneth MacKenzie and Oleg Tupine gave very fine performances. The only serious criticism one can make of this new ballet concerns the music. The fragments of Wagner, pieced somewhat haphazardly together, fail to provide a convincing musical background for a ballet of this type.

It is unfortunate that most of the Ballet's former stars have gone over to other companies, with the exception of Lichine, leaving a scarcity of first-rate talents that was particularly noticeable among the women dancers this season. By this we do not mean that dancers such as Taitiana Stepanova, Nina Stroganova, Olga Maslova, Genevieve Moulin and some of the others are not charming assets in secondary roles, but as yet they do not seem to have enough personality to carry the important dancing that was required from them in Mexico. However, the entire company worked with enthusiasm and abundant vitality, a fact that the audience took into consideration.

Leners in Concert

The Lener Quartet gave a single concert here on its way to South America, a novel program that began with Tchaikovsky and ended with Haydn! Jeno Lener, Kuttner, Harsanyi and Deri are all magnificent musicians and played with remarkable precision, considering the fairly short time they have been together. The Tchaikovsky Quartet, op. 30, emerged as a light graceful filigree. The far more profound Beethoven Quartet Op. 59, No. 3, gave the players better opportunity to display the verve, discipline and admirable poise that characterized the entire evening. For a closing number the Leners played Haydn, Op. 3, No. 5, a delightful bit of tonal witchery.

Uninsky Feted

Alexander Uninsky, a remarkably fine pianist, gave a series of recitals here that enchanted his audience. Whether it be Bach, Beethoven, Scarlatti or Chopin, Uninsky plays with a quality all his own, a freshness and pulsating vitality that stamps each work as a veritable creation.

Monday Concerts Founded

Something new has appeared on the Mexican musical horizon with the formation of an organization known as the Monday Concerts, which will sponsor recitals one Monday each month, beginning in March. Jesus Bal y Gay, Carlos Chavez, Blas Galindo, Rodolfo Halffter, J. Pablo Moncayo, Adolfo Salazar and Luis Sandi are the composers and critics who will be in charge of the respective programs.

The manifesto which they distributed challenges the conventional recital and promises us an entirely different musical evening. The first of their many purposes is "that of contributing to the stimulation of Mexican music everywhere and of music from everywhere here in Mexico; [we also] aim to help Mexico develop concert musicians and, at the same time, audiences capable of displaying interest in better music." The group is also interested, as may be imagined, in featuring works of its own composers, on programs designed definitely for a more cultured and musically educated audience than one finds in the average recital hall.

SOUTH OF THE RIO GRANDE.
A group of Mariachi players from the State of Jalisco, in Mexico. (Photo by Marquez, Courtesy of Mexican Ministry of Education.)

Guest Conductors for Mexico Symphony

Jose Rojas Garciduenas, manager of the Symphony Orchestra of Mexico, announces that the composers Igor Stravinsky, Darius Milhaud and Paul Hindemith will be guest conductors in this season's concerts of the orchestra in the Palace of Fine Arts, Mexico City. Carlos Chavez will again direct the major part of the season, and J. Pablo Moncayo, artistic director, will lead a number of the other symphonic programs.

Detroit Symphony Closes Ann Arbor Series

ANN ARBOR, MICH. — Another Choral Union season closed March 11, with the Detroit Symphony Orchestra appearing after an absence of several years and Karl Krueger, American conductor, making his bow to this city. Each contributed greatly to a fine concert.

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MUSICAL COURIER INTERNATIONAL ISSUE TO APPEAR MAY 15

Owing to various political and other changes in several Latin American countries in recent months, the publication of Musical Courier's third annual Inter-American Issue has been postponed to May 15. This survey of music in the chief Latin American Republics was originally announced to be issued in April.

The scope will be broadened this year in conformity with plans to extend artist travel from this country to many European capitals in the coming season, and it will be in the truest sense an International Issue.

Announcement of the winner in Musical Courier's prize contest for a short piano work by a composer of one of the Latin American Republics will be a feature.

Montemezzi to Conduct at Cincinnati Opera

Italo Montemezzi, composer of The Love of Three Kings, will conduct his opera for two performances during the 25th anniversary season of the Cincinnati Summer Opera, according to announcement by Oscar J. Hild, managing director. Operas formerly in the repertoire also will be revived, those under consideration including Lakme, Madama Butterfly, L'Elisir d'Amore, Lohengrin.

French-American Benefit

Musicians for French-American Friendship presented a program at the Metropolitan Opera House on March 31 under the patronage of the French Ambassador and Mme. Henri Bonnet. Those appearing were Charles Boyer, master of ceremonies, Virgil Thomson, Dorothy Kirsten, Raoul Jobin, Lily Djanel, John Brownlee, Jarmila Novotna, Robert and Gaby Casadesus, Lawrence Tibbett, Martial Singher, Zino Francescatti, Grace Moore, Doris Doe. Opera excerpts were conducted by Wilfred Pelletier.

Yaddo Festivals to Resume

The seventh music series at Yaddo Estate, Saratoga Springs, N. Y., resumed after an interruption since 1940, will take place Sept. 2 to 15, at which time 35 musicians will participate. Public concerts will be given on Sept. 13, 14 and 15. Composers are invited to submit works for small orchestra, chamber music, instrumental or vocal solo to Normand Lockwood, chairman, 1946 Yaddo Committee, 250 West 57th St., New York, before June 1.

Kostelanetz to Appear in Europe

André Kostelanetz cancelled summer concert engagements in the United States and will conduct symphony orchestras in Europe. The conductor will give four concerts in England, two in London, one in Manchester, and one in Liverpool, between June 16 and 30. He will then go to the Continent, giving several concerts each in Copenhagen, Stockholm and Paris.

ROME: Italy's Music Contends With Post War Problems

By MARIO LABROCA

Rome

The present music season in Italy has been proceeding according to a rhythm in which desires and possibilities run in contrasting tempi. While projects are going ahead as rapidly as could be desired, the practical aspects are developing only very slowly.

With the end of the war, everybody thought that it would be possible to hear again the greatly desired artists from other countries, and to sample the music created elsewhere during this period and not yet performed in Italy. Numerous programs were prepared including all these things, but the difficulties created during the war are persisting. It is as if one had dreamed of a magnificent banquet, complete from antipasto to sweets, and then had to content oneself with a small plate of beans, which indeed one has often enough difficulty to secure in Italy now!

It is difficult to post a letter with the certainty that it will arrive, because the means of communication with the outside world are scarce; telephones are not always working between one city and another; the railroads still run rather slowly, and hotel accommodations have to be secured many days in advance. . . .

Often musicians arrived late because auto buses were delayed by accidents or because snow had closed the passes of the Appennines. By the time such matters had been mended and the artists finally appeared before the public, one could say that the organization presenting them had achieved a great miracle!

Some New Series

This year there has, nevertheless, been some praiseworthy initiative in new musical series. Among these were concerts given by a chamber orchestra at the Teatro Nuovo in Milan, directed by leading Italian conductors and some from other countries, among the latter Scherchen and Honegger. There are also the concerts of the Genoa Orchestra and those of the similar ensemble in Turin, important not only for the quality of the performances but also because of programs rich in novelty.

TWO OF ITALY'S PROMINENT YOUNGER SINGERS.
Left, Ferruccio Tagliavini, lyric tenor, and right, Gino Bechi, baritone. Both will make their American debuts with Chicago Opera Company next autumn.

The old groups continue their normal activities: the Accademia of Santa Cecilia in Rome opened its winter series under the direction of Victor de Sabata. The Teatro Comunale of Florence has presented some of the most noted conductors, and Naples—thanks to the enthusiasm of several music patrons—is giving a cycle of symphonic concerts rich in interest. There have been new artists heard, new music has been presented, in these series, of which more will be said later.

Music Festival in Rome

This season had a special character, because it was the first after so many years of war, and was marked by some unusual events. For example, a large international festival was organized by the Accademia of Santa Cecilia and the Italian Radio. It was designed to show that many Italian musicians wished again to establish fruitful contacts with those of other countries. Because of the difficulties of communication, it was not possible to carry out all that was desired. The festival, given in Rome, had a varied character, ranging from music of the past to the most modern works. The programs included operas, ballets, symphonic and chamber concerts.

A large share was given to works by composers now living in the United States, which were heard for the first time in Europe. Among these were the Metamorphoses on a Theme of Weber by Hindemith, the Symphony of Vittorio Rieti, the Sonata for violin and piano by Copland. These works were conducted or performed respectively by Carlo Maria Giulini, by the Romanian conductor Jonel Perlea, by the violinist Belardinelli, and received with warmth by the public, pleased to hear some new voices after so many years of privation.

Rarely Heard Operas

Milhaud was represented by his opera Le Pauvre Matelot, rich in dramatic flair and in poetry, which had a substantial success. New compositions concluded the suite La Follia di Orlando, from the ballet of the same name by Goffredo Petrassi, and the Concerto dell'Albatro by Ghedini compositions full of fantasy and of technical knowledge in the first case, and of significance in the second, which were also well received.

The stage fare included operas not given today as a rule in Italian theatres. Verdi's Otello had a luminous performance owing to the baton art of De Sabata, who balanced and gave dramatic color to the orchestra and the voices of the singers—Gabriella Gatti, Onelia Fineschi, the baritones Gino Bechi and Mariano Stabile (who alternated in the role of Iago) and the tenor Merli, who has still the capacity to give life to the title character. A good performance of Don Giovanni by Mozart was conducted by Previtali, and there were also a fine interpretation of Rossini's Cenerentola marvellously led by Mario Rossi (a conductor who gains day by day in depth and perfection of means of expression); a restoration of Dido and Aeneas by Purcell, conducted by Alberto Erede, and the Maria Egiziaca of Respighi, directed with much spirit by Gianandrea Gavazzeni.

Ballet Performances

An important part was given to the ballets, performed by a new company directed by Aurel Milloss. This Hungarian dancer and choreographer has gained a wide experience in the last decade and has a personality of originality. The ballets have a well defined character and include works of several genres, ranging from the comic to the dramatic. With the collaboration of the more representative painters of the younger Italian school, such as Mafai, Scialoia, Guttoso, Cecchi, Lenor Fini, Maccari and others, he prepared a program of fourteen ballets which had much success in tours of Italy and other countries.

Among his ballets presented at the festival, we must mention La Dame aux Camélias, a dramatic work after a suite of waltzes by the Rumanian composer Roman Vlad; Allucinazioni, a fantastic work to music by Fernando Previtali; L'Allegra Piazzetta, comic ballet to music by Mortari; a happy dance version of Bartók's Marvellous Mandarin, a revival of The Nutcracker by Tchaikovsky, and original inventions by Milloss to music by Bach, Mozart and Kodály. The success of the ballets was reported to be very marked.

Bricken Leads Native Works in Seattle

SEATTLE.—Seasonal highlights of the Seattle Symphony include the concert pair with Egon Petri, Dutch pianist, as guest soloist. On the same program Carl Bricken, conductor, presented the first Seattle reading of Daniel Gregory Mason's A Lincoln Symphony, which proved interesting, if not inspiring. The eighth and final pair opened with the Bach-Goedicke Passacaglia and Fugue in C minor.

Mr. Bricken has distinguished himself for his choice of repertoire this year, providing variety without sacrificing quality. Especially was this true in his selection of new works. On this last program he modestly offered his own well written Pastorale, from his Symphony No. 2 in F major—a work of such merit that it is hoped the entire symphony may be played at another time. The soloist of the evening was Seattle's own Ruth Krieger, cellist, who won long applause in the Concerto in D major of Haydn.

While this concert officially concluded the symphony season as far as Seattle was concerned, the orchestra actually played its final concert from the rotunda of the Capitol Building in Olympia, broadcast over a national hook-up.

J. H.

Huberman Soloist with Milwaukee Symphonietta

MILWAUKEE, WIS.—The Milwaukee Symphonietta, after five years of heroic efforts, has definitely come of age musically. Its latest concert emphasized that fact. Composed of 55 players, at times augmented to 65, the group this year has presented noted soloists. Bronislaw Huberman was featured in the latest program at the Pabst Theatre. The two works on the program were Beethoven's Violin Concerto and Bruckner's Fourth Symphony, a formidable evening for any symphony orchestra. Dr. Julius Ehrlich, who evaded the Gestapo all over Europe, and who founded the Symphonietta, has a way of eliciting the impossible from local musicians. His work and that of the orchestra and the fine performance of Mr. Huberman made the evening memorable.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Raymonda was first produced in Russia in 1898. A lot of *entrechats* have been done since then, styles have changed, and at its recent revival on March 12, by the Ballet Russe de Monte Carlo at the City Center, there was much amused comment by press and public about the action and some of the choreography.

A person we know was greatly disturbed by that type of critical reaction which based its opinion on the plot. Admitting that it was pure corn, he nevertheless maintained that it was necessary to keep in mind the time and audience for which it was written. "In such a case the plot is unimportant," he said. "A criticism of the choreography itself, or how the dancers did it—that is legitimate. But to condemn the ballet because of the plot, without even mentioning how it was danced, is absurd. When people go to hear Lucia or The Magic Flute, they don't dwell on how ridiculous the dramatic action is. Everyone takes that for granted. They talk about how Pons sang, or how the orchestra played with Walter conducting."

Romance of the Crusades

We agree. The action in Raymonda is on the ridiculous side, and, had it been composed today, it would deserve to be laughed out of existence. It is, however, no more ridiculous than certain more recent examples—Baiser de la Fee, for instance—and considering its age, it is entitled to good-humored understanding.

The three-act plot, such as it is, tells (Act I) of the birthday of Raymonda and the departure of her beloved, Jean de Brienne, for the Crusades. In Act II, Raymonda is besieged by a Saracen Knight, Emir Abd-er-Raham, whose intentions are in no way to be construed as honorable. At a most critical moment the doors fling open. Jean, by a coincidence not unknown to scenario writers, has returned in the nick of time. A duel follows, and you know who is slain! Act III consists merely of divertissements.

In its present version, the Lydia Pashkova and Marius Petipa work has as its choreographers Alexandra Danilova and George Balanchine. The music, by Alexander Glazounov, has its moments of charm as well as of triteness and the all too obvious repetition of phrases and themes. The Benois scenery and costumes are delightful at times.

Leading Roles Well Danced

As for the dancing, Danilova, in the title role, is *the* soloist throughout the entire three acts. It was a taxing assignment, and she gave it her best. Her foot work was crisp and clear. There was a traditional distinction in her style which never failed to bring bravos from the audience.

The other important dancing in the first act was done by Marie-Jeanne, Gertrude Tyven, and Miles. Garfield, Lanova, Rhodes, Seaver, Toby, Tompkins, Weaver and White. Marie-Jeanne and Gertrude Tyven dazzled the audience with their intricate technical passages, while the other eight Peasant Girls had several charming waltz interludes, which were danced with exceptional grace and finesse for a first performance. The three friends of Raymonda, Julia Horvath, Pauline Goddard and Yvonne Chouteau also distinguished themselves. Nicolas Magallanes, in the role of Jean de Brienne, actually had no real dancing until the final act.

As the Favorite Slave of Emir Abder-Raham, Leon Danielian was a shining light in the second act. The dances on the whole were typical of the oriental influence prevalent in the Russian ballet of that period.

It was in the third act that things really brightened up choreographically. Opening with a grand Czardas, magnificently costumed, lead by Pauline Goddard and Stanley Zompakos, there were flattering and challenging spots for virtually every soloist in the company. There was a sparkling Pas de Trois with Gertrude Tyven, Patricia Wilde and Leon Danielian. The latter displayed some of the neatest entre-chat-huits seen in many a moon. This was followed by a Pas Classique Hongrois which combined the talents of Danilova, Magallanes, Marie-Jeanne, Ruthanna Boris, Maria Tallchief, Yvonne Chouteau, Herbert Bliss, Nikita Talin, Robert Lindgren and Ivan Ivanov.

Ivan Boutnikoff conducted the score; Earle Hummel played the violin solos and Marjorie Call was the harpist.

Concerto Barocco, with Ruthanna Boris, Patricia Wilde and Nicolas Magallanes in the solo parts, was the other ballet of the evening.

An Apology

In the March 1 issue of our dance column, either the printer had a grudge against Leon Danielian or the Little Men's Chowder and Marching Society was on the loose. The third paragraph read: "Ruthanna Boris and Leon Danielian has developed into a superb technician, with a smoother style than was evinced previously." What we originally typed was: "Ruthanna Boris and Leon Danielian were the other chief characters, and did good work throughout. Danielian has developed into a superb technician, with a smoother style than was evidenced previously." And so he has. Our apologies to him for the missing line.

ROBERT ZELLER,
26-year-old former pupil of Koussevitzky and Monteux, makes his New York debut as regular conductor of the Ballet Theatre on April 7. (Photo by Heinz H. Weissenstein, N. Y.)

Ballet Theatre Programs

Les Sylphides, On Stage, Pas de Deux (from Nutcracker Suite), and Bluebeard are the ballets that have been announced for the Gala Opening of Ballet Theatre at the "Met" on Apr. 7. However, there has been no mention of the dancers taking part in the program. The repertoire for the season in addition to the above mentioned includes Graziana, Undertow, Spectre de la Rose, Fancy Free, Romeo and Juliet, Interplay, Swan Lake, Fair at Sorochinsk, Pas de Quatre, Gala Performance, Firebird, Apollo, Giselle, Judgment of Paris, Peter and the Wolf, Gift of the Magi, Lilac Garden, Pillar of Fire, Aleko, Tally-Ho, Graduation Ball, Princess Aurora, and Helen of Troy.

TAMARA TOUMANOVA AND IGOR YOUSKEVITCH
rehearsing for their roles in the new film, The Life of Anna Pavlowa, which is scheduled to go into production in the latter part of April.

Dance News

Upon her return from Tampa, Florida, La Meri appeared in a full length solo program of Indo-American Gesture Songs interpreted through Hindu dance-gestures on March 26, 27, 28 at the Ethnologic Dance Theatre. . . . The Berkshire School of Dancing at Lenox, Mass., opens its summer session on July 8 this year and carries on through Aug. 16, with Josephine Petts as director and Hans Schumann in charge of music. Special arrangements have been made for day students which should be attractive to parents attending the Festival. . . .

The African choreographer and dancer, Asadata Dafora, will again direct the African Dance Festival which is to be held at Carnegie Hall on April 25 and 26. The third in the series, this year's presentation features A Tale of Old Africa. It is a full length work depicting life on the mother continent. A company of fifty singers, dancers, and drummers will participate. . . .

Word comes from manager Edmond Kowalewski that Rozzino, the Flamenco dancer, will appear in a Carnegie Hall concert on April 6. Also on the program will be the first New York appearance of Merle Marsicano, in folk and character dances. . . .

Vera Zorina will marry Goddard Lieberson, vice president of Columbia Recording Company, when she completes her current picture assignment in Hollywood. Zorina was recently divorced from the choreographer, George Balanchine.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 1. Josefa Rosanska, pianist, CH, E; Harold Kohon, violinist, TH, E.

April 2. Philadelphia Orchestra, CH, E; Muriel Rahn, soprano, TH, E; Henry Schroeder, baritone, TiH, E.

April 3. Philharmonic-Symphony Pension Fund Concert, Rodzinski conducting, Heifetz, soloist, CH, E; Norma Silverman, pianist, TH, E; Sarah Lawrence College Chorus and Dance Activity, TiH, E.

April 4. Philharmonic-Symphony, Rodzinski conducting, Marian Anderson, soloist, CH, E; Miriam Woronoff, pianist, TiH, E.

April 5. Philharmonic-Symphony, Rodzinski conducting, Marian Anderson, soloist, CH, A; Louise Cameron, soprano, TH, E; Marie Marchowsky, dancer, TiH, E.

April 6. Philharmonic-Symphony Young People's Concert, Ganz conducting, CH, M; Katherine Bacon, pianist, TH, A; Eddie Condon, jazz, TH, 5:30 p.m.

April 7. Philharmonic-Symphony, Rodzinski conducting, Camilla Wicks, violinist, soloist, CH, A; Charlotte Martin, pianist, TH, A; William Hacker, pianist, TH, 5:30 p.m.; Nicholas Farley, tenor, TH, E.

April 8. Vladimir Horowitz, pianist, CH, E; Bronislaw Gimpel, violinist, TH, E.

April 9. Helen Thigpen, soprano, TH, E.

April 10. Boston Symphony, CH, E; Edna Bockstein, pianist, TH, E.

April 11. Philharmonic-Symphony, Rodzinski conducting Beethoven 9th Symphony, soloists: Dorothy Kirsten, Nan Merriman, Donald Dame, Todd Duncan, Westminster Choir, CH, E; Lydia Edwards, mezzo-soprano, TiH, E.

April 12. Philharmonic-Symphony Rodzinski conducting Beethoven 9th Symphony, soloists: Dorothy Kirsten, Nan Merriman, Donald Dame, Todd Duncan, Westminster Choir, CH, A; Nina Tarasova, folk song recital, CH, E.

April 13. Boston Symphony Orchestra, CH, A; Morning Freiheit, CH, E; Sara Sokolsky-Freed, pianist, TH, A; American-European Friendship concert, TH, E.

April 14. Philharmonic-Symphony Rodzinski conducting Beethoven 9th Symphony, soloists: Dorothy Kirsten, Nan Merriman, Donald Dame, Todd Duncan, Westminster Choir, CH, A; Maro Ajemian, pianist, TH, A; Virginia MacWatters, soprano, TH, 5:30 p.m.; Sylvia Dickler, pianist, TH, E; Frances Dutton, mezzo-soprano, TiH, A; NAACC conduct, TiH, E.

April 15. Vladimir Elin, baritone, TH, E; Emerson Conzelman, tenor, TiH, E.

Kansas City Orchestra Reengages Kurtz

KANSAS CITY, MO.—This city has had one of its most successful seasons. Artists appearing recently with the Philharmonic under Efrem Kurtz were Artur Schnabel, Albert Spalding, William Kapell and Ruth Duncan. Mr. Kurtz has been reengaged for the next two seasons and the Philharmonic closes its 13th year financially in the black and much improved artistically. Of the 80 concerts presented, 10 were out of town.

The Fritschy Artist Series in their 39th season came to a finale with recitals by James Melton and Isaac Stern.

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From Operating Room to Opera Is Saga of Daniel Duno, Baritone

Medicine and music seem often to be quite closely interrelated. It is not a rare occurrence that doctors and musicians become friends. Among the most revealing documents in musical history is the correspondence between the famous Viennese surgeon Billroth and Brahms, which is evidence of a close friendship based on a deep understanding of music on the part of the physician.

It also is a well-known fact that many medical men seek relaxation from their taxing profession not only by being ardent concert-goers, but by devoting much of their spare time to home music-making. And we have many examples of famous university professors in the evening exchanging the scalpel for the violin and playing chamber music with their equally interested colleagues. It is only a small step to dropping the medical profession and making music one's bread and butter! It has happened quite frequently.

Won Vienna Prize

Daniel Duno, the well-known Polish baritone, began by studying medicine in Vienna. But, unfortunately for the medical profession, he had an unbounded love for music and a voice which charmed his fellow students whenever he sang for them. Vienna has always been the city where everything centers around music and music-making. Duno fell victim to this contagious atmosphere, and studied singing at the New Vienna Conservatory. The results were conspicuous. In 1936 he won the coveted award of the international Singing Contest, Bruno Walter being one of the judges.

Because of this achievement, the Polish government sent him to Italy and sponsored his studies there. Two years of hard work followed. In 1938 Duno was heard by the impresario of the Monte Carlo Opera, Raoul Gunsbourg, who had made his institution the home of many world-famous artistic features, as for example the Ballet Russe de Monte Carlo; he engaged the young baritone at once and after a debut in Pagliacci, Duno established himself as one of the leading singers of this ensemble. He appeared with stars like Lauri-Volpi, singing Amonasro in Aida, and other roles of his repertoire with Tito Schipa and others.

Feted in Latin America

For the following five years Duno sang in France with all the leading companies, participated in the Vichy Festivals and other renowned performances. Then the Hitler juggernaut drove him out of France and Europe. When he landed in Havana, Cuba, in 1941 he did not have to wait long before making appearances, to sing Barnaba in Gioconda in an opera season there with such Metropolitan singers such as Zinka Milanov and Bruna Castagna. It was then that Ernesto de Quesada, leading South American impresario, heard him and signed him up. With Erich Kleiber conducting, he sang in Fidelio during the opera season in Mexico, and since then he has been a distinguished member of the ensembles of all the South American operatic stages. In Rio de Janeiro he sang in Thais by Massenet, Escamillo in Carmen under Jean Morel, Wolfram in Tannhaeuser under George Sebastian, and had a triumphant success in Mexico as Kurwenal, with Helen Traubel as Isolde, under the leadership of William Steinberg. Well-remembered are also his performances at New York's City Center where he sang Italian and French roles.

Duno is returning to Havana to sing in a performance of Beethoven's Ninth Symphony under Erich Kleiber and has again been engaged for the opera seasons in Rio and Mexico. A concert tour will take him all over Canada.

Duno's chief interest is singing, but what little time there is left he spends in reading good books in any of the seven languages which he speaks with perfect ease. But, like the hard worker he is, he believes that one can't devote too much time to other things than singing. "It is a full-time job," he said when asked about his pastimes, and rushed away for his next rehearsal!

DR. HENRY W. LEVINGER.

Denver Symphony Turns Patrons Away

DENVER, COLO.—The Denver Symphony Orchestra, conducted by Saul Caston, has featured as soloists Nathan Milstein, Erica Morini, Witold Malcuzynski, Jesus Maria Sanroma, Luboshutz and Nemenoff. Added to the list was the orchestra's first flutist, Frederick Baker, in Kent Kennan's Night Soliliquy. The fact that our orchestra is gaining in popularity is attested by the fact that at the concert featuring Sanroma (who played the Grieg Concerto and Gershwin's Rhapsody in Blue) more than 300 were unable to gain admission, despite the large seating capacity of the City Auditorium.

Musical activities here have included recitals by Joseph Szigeti, Dorothy Maynor, Leonard Warren, presented by the Oberfelder-Slack Management; Mischa Elman, Marjorie Lawrence, Lawrence Tibbett, Norman Cordon, the Grant Opera Quartet (Frederick Jagel, Marita Farell, Eleanor Knapp, Richard Bonelli), brought by the Fox Denver Theaters Concert Series.

A local soloist was Gertrude Adler, youthful pianist, who appeared with the Civic Symphony Orchestra in an all-Beethoven program under Henry Ginsburg. The youthful players acquitted themselves well under their leader's intelligent and musicianly development.

GUSTAV SCHOETTLE.

CONDUCTOR AND SOLOIST.

Russell Gerhart, conductor of the Altoona Civic Symphony, with Hilda Banks, pianist, after her recent appearance under his baton in that city. She also was soloist with Mr. Gerhart on the podium at Juniata College, Huntingdon, Pa. (Smith Photo & Engraving Service.)

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SILHOUETTES

By MARY CRAIG

A recent article on Voice, that debatable and controversial subject on which no two people can agree, stated that voices of the present era are indubitably smaller and less resonant tonally than those of preceding years. A major critic expresses the belief that the unsatisfactory results, especially in opera, are not due to the regrettable featuring of unready and immature singers but to the fact of economic pressure, which in driving youthful songsters to the radio for remunerative jobs and actual living expenses, forces them at the same time to a modified method of vocal production.

This is, he said, a "must" requirement for successful radio singing though doubtless damaging to the timbre necessary in a voice which must carry out into a huge auditorium over the massive orchestral ensemble. The reviewer admitted the unfortunate lack in many of the prominent operatic stars, especially the more youthful ones, but felt that this was an age of compromise and a time of changing vocal standards.

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One might challenge the necessity of modifying a voice for a radio program to a harmful extent or with the idea of establishing new and lower standards in singing. Why does a voice have to be "pulled down"? For the benefit of the engineers? That they may sit relaxed and keep only one eye on the needle, since it will not flicker too far left or right to require amplifier or diminisher adjustment? The great recording companies have long since proved that no voice is too vibrant for discs. Certainly the modern radio broadcast should not be so far behind the Victor, Columbia and the other major companies.

There appears to be no reason for poor or small-voiced singing other than lack of ability or carelessness. There is definite place for the sweet-voiced artist of limited scope. In past generations many of these have made outstanding careers but not in the field of opera, except in the case of *opera intime*. If there were an unbiased clinic for singers, to help diagnose and place artists properly, there might be a renaissance of art. But who could convince a neophyte that he or she is not a prospective Caruso or Tetrazzini?

Into this matter of *Opera Intime* comes the Mozart discussion. Often the hearer comes away from a performance of this composer's work with a personal feeling of strained swallowing muscles and a hiked-up larynx, owing entirely to the painful phonation of the artists engaged in projecting someone's conception of the way Mozart should be sung!

Naturally, no one wishes to hear the lovely legato airs pounded. They should be handled delicately and with finesse. But they were written to be sung—not cooed. Then there are the virile, gay tunes, the forceful recitatives, the rugged arias alight with an almost bawdy humor. These are not for crooners.

In a famous opera house performance of one of the greater Mozart scores was lately given. During one important scene a quartet appeared at the rear of the stage in a concerted number with orchestra going full blast and a gallant chorus also in full voice. The members of the solo group were all large in size and form. But the results were quite lamentable when they stood in a huddle and gave out little, mewing tones. If this is Mozart, a good movie with Deanna or Der Bingle and intentionally sacharine music is preferable!

That the cup of bitterness may be emptied once and for all, a soldier with variegated ribbon bars sitting just behind the press seats was heard to say, "If that soprano doesn't sing the B flat in the aria, I'm going out and ask for my money back!" She didn't and he did.

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Incidentally, does anyone realize the demands, in contrast, made on an ordinary church soloist—despised and rejected by the opera-minded and many of the managerial higher-ups? The solo singer in church has to deliver a smooth, pleasing performance—not on one occasion, but weekly. He or she may be allowed a Sunday or so of grace when appearing to have a cold or other simple physical ailment. But after that, he either sings—and acceptably—or the music committee is called to account. Thick, muddy vocalization is the exception; wobbles are not graciously received; it has to be good or there has to be a change of singers.

Why should the glamorous world of opera be less exacting, since the rewards are so much greater?

•

Hayward of the Metropolitan

They tried to make a concert violinist out of young Thomas Tibbett Hayward, but the urge to sing was too strong. And so he celebrated his twenty-seventh birthday on Dec. 1 by rehearsing long hours and appearing in an important performance as a full-fledged member of the Metropolitan Opera Association.

It all happened very naturally. Music was in the atmosphere of the lad's daily life. His mother was a fine dramatic soprano and there was a cousin internationally famed. During school days, the youngster found that Boy Scout activities and general study did not alter an early desire to be a singer. Perhaps a sense of drama was inculcated by the locale of Thomas Hayward's home. There was still "feudin'" going on in those Kansas hills. Hayward said that he sang spontaneously for the love of song, or as he put it, "for my own amazement."

•

With some direction from his mother, Hayward actually embarked on a career before he began definite vocal study, which commenced with Edna Forsyth of Kansas. He had choir engagements, a few stage appearances and guest engagements on radio, where he had some terrifying experiences which helped to prepare him for the unexpected exigencies of the great theatre.

"Once I was giving out with Kathleen Mavourneen. Suddenly the 'mike' began slipping. As it dropped, so did I, and so did Kathleen! It turned into a 'flat finish,' with me breathing the dying phrase, 'What, slumbering still?' into the ear of a prostrate 'mike.'" The tenor continued cheerily, "But something always happens to me. At my Metropolitan debut I lost the heel off one shoe and went clip-clopping on stage. And if you think it wasn't hard to hold steady and sing the few bars of the Singer in Rosenkavalier! I dropped off twenty pounds!"

•

When New York City, with its myriad opportunties, became imperative, Thomas Hayward went to the Frank La Forge Studio and entrusted his vocal destiny to the noted teacher. "Mr. La Forge," says the singer, "opened the doors of musical understanding to me and has done everything possible to help me by giving me knowledge of how to handle my voice."

Opera at the City Center introduced Hayward to New York audiences and, shortly afterward, a real success there, he entered the Metropolitan Auditions of the Air. In April, 1945, he won the coveted first prize award which included a contract with the Metropolitan Opera Association. When someone inquired if he was nervous, he replied, "Thrilled and scared to death. I just took a deep breath, said a prayer and sang the best I could."

After joining the Metropolitan, Hayward was sent to coach Italian repertoire with Renato Bellini. "I've learned enough both from La Forge and Bellini to know that it's pitiful how much I still have to learn. But I intend to keep at it until I'm really good."

•

"Tommy" Hayward is typically American in his outlook on life in general. While he retains his reverence for the great lyric drama, singing in opera is to him part of the day's work, a job to be done. And he works at it in a business-like way, languages and musicianship included. Already he has approximately 12 leading roles for performance, several second roles creditably presented and 5 more in preparation. In radio and concert engagements he figures that he has sung about 850 songs out of a possible 1,000 that he knows.

He has few pet peeves—although he admits to a red-headed temper. His favorite stage characters are not Lohengrin or Rodolfo, but Tarzan and the heroes of "horse operas." When very young he adored Clara Bow. This season it's Lana Turner! He likes camp life in the Ozarks, swimming, fishing—"that I can't explain," he relates earnestly, "because on my first try the fish pulled *me* in. Probably I've been trying ever since to get even."

His most prized possessions are the gold and black gift record of his winning aria in the Met. auditions and a ring that once belonged to Caruso. He likes experiments in tonal production and the fencing in sword scenes. For the benefit of feminine readers, he is unattached, and his favorite color is blue. To sum up, Hayward is another on the list of attractive young Americans gifted with a fine voice and the intelligence to work earnestly towards the goal of great song.

THOMAS HAYWARD
(Photo, Bruno of Hollywood, N. Y.)

SARA LEPORE,
soprano, will give her New York debut recital in Carnegie Chamber Music Hall, April 28. She will be accompanied by Romano Romani. (Photo by J. Abresch.)

ELONKA ALBOK,
lyric-coloratura soprano, heard in New York debut at the Barbizon-Plaza Concert Hall, Jan. 13. Stuart Ross was at the piano for the singer.

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Parsifal Returns to the Metropolitan

Parsifal, Wagner's consecrational festival play, was given at the Metropolitan Opera House for the first time this season on March 6. The performance was a benefit for the New York Diet Kitchen Association.

The presentation of Wagner's last score always is very taxing for every operatic institution, for it is not only the work which is to be recreated but also the particular atmosphere, somewhere between religious service and Passion play, which has to be conjured up. To bring about this elevated mood, the singers and the orchestra have to reach an intensity of feeling and a devotion to their task different from the outward efficacy of the usual operatic performance. They have to forego their desire for theatrical effects in favor of a deep obsession with the ethical message they are transmitting, to be devoted instead of intense, moving instead of thrilling.

Of the singers heard, Herbert Janssen as Amfortas, with his rich and warm voice, his simple but deeply introspective interpretation, came closest to the desired standard. His outcries of despair in the first and his prayer in the last Temple Scene had the required qualities. Next to him, Torsten Raif in the title role proved himself an excellent interpreter, with his warm and resounding voice and simple and moving characterization. Alexander Kipnis was the distinguished Gurnemanz who, though vocally apparently hampered by an indisposition, gave to his part the dignity and warmth of his always impressive stage presence.

Kerstin Thorborg was Kundry and her singing in the second act, and especially the duet with Parsifal, was one of the highlights of the evening. Walter Olitzki acted and sang Klingsor with great effect and impressive characterization. In smaller parts, Nicola Moscona, Margaret Harshaw, Emery Darcy, Osie Hawkins, Marita Farell, Lucielle Browning, John Garris and Anthony Marlowe appeared. The ensemble of the Flower Maidens and the chorus, directed by Kurt Adler, did their utmost to create an impressive performance, as did Herbert Graf with his direction of the complicated stage arrangements.

Emil Cooper was the conductor. We owe to him many effective performances of works of strong theatrical effect. For the interpretation of Parsifal one would have preferred more introspection and less of "grand opera." We are not talking about regrettable flaws in the orchestra during the evening, but about the general approach, which gives the whole performance its atmosphere and which has to create the background against which the singers project their efforts.

H. W. L.

Kirsten as Violetta

Dorothy Kirsten's first Violetta in Traviata at the Metropolitan on March 7 was a thing to remember with abiding pleasure. The lovely young soprano's acquittal of the role, both from vocal and dramatic standpoints, added to the luster already surrounding her name. A slight tendency to force her voice in some passages in the first act disappeared as the opera progressed, and her singing remained beautifully relaxed, fresh and buoyant throughout the ensuing three acts. Miss Kirsten's voice was fully matched by her beauty of appearance and her imaginative, understanding projection of the ill-fated Violetta. The elder Germont, as sung and acted by the young American baritone, Robert Merrill, was another of the opera's high spots. Armand Tokatyan, a persuasive Alfredo, was not quite up to his usual vocal best. Others in the cast were Thelma Votipka, Thelma Altman, Alessio De Paolis, George Cehanovsky, William Hargrave and Louis D'Angelo. Cesare Sodero conducted the familiar and beloved Verdi measures masterfully.

A. L.

Die Meistersinger had another hearing on March 8, with a cast whose excellence is now familiar, and George Szell as inspired conductor.

The sixth performance of Lucia di Lammermoor (Saturday matinee, March 9) regaled an overflowing house, presenting Patrice Munsel, Jan Peerce as Edgardo, Francesco Valentino, and Votipka, Moscona, Hayward and Oliviero in supporting roles. Pietro Cimara conducted a meritorious performance.

B. G.

Roman Sings Butterfly

Saturday evening's Madama Butterfly (March 9) brought Stella Roman in her first delineation of the title part and Frederick Jagel in his first Pinkerton of the season. The others, under the musicianly baton of Cesare Sodero, were the same as former casts—John Brownlee, Lucielle Browning, Maxine Stellman and Messrs. DePaolis, Cehanovsky. Hawkins and Baker. Miss Roman's Cio-Cio-San had its lovely, poignant moments, but the soprano did not seem altogether at home in the role. Mr. Jagel gave the tenor measures the benefit of his competent, secure vocalism and acted with taste, if with no great fire.

M. A. S.

The repeat performance of Verdi's Otello at the Metropolitan on March 11 again gained its momentum through the plasticity and dramatic drive of the interpretation which George Szell gave this unique score. The cast was unchanged, with Torsten Ralf, Leonard Warren, and Stella Roman in the leading roles. William Hargrave sang Monterone for the first time acceptably.

H. W. L.

Vinay as Don Jose

The repetition of Carmen on March 13 had Lily Djanel again in the title role, with repetitions by Fiorenza Quartararo of her appealing Micaela, and by Robert Merrill of his stalwart Escamillo. Ramon Vinay, the new Chilean tenor, was heard for the second time as Don Jose. His first appearance in the role had taken place in a special performance for which no seats were received by this publication. Vinay, a young and personable artist, sings the role with considerable Latin flair and with agreeable qualities of voice. Wilfred Pelletier conducted a performance of merit, with lavish applause for all the principals.

F. G.

March 14 brought the second hearing of Götterdämmerung with the original cast, Mmes. Traubel, Varnay, Thorborg, Votipka, Browning, Lipton, Harshaw, Palmer; Messrs. Melchior, Janssen, List, Olitzki, Manning, Hargrave, with George Szell conducting. A general atmosphere of well-being, in voice and action, set the keynote for a spirited performance which held audience attention until the final curtain.

M. C.

The sixth performance of La Boheme on March 15 had Stella Roman repeating her poignant and lovely Mimi, abetted by Frederick Jagel, Christina Carroll, Francesco Valentino and others. Sodero conducted.

B. G.

The fifth La Gioconda was given at the March 16 matinee, with Zinka Milanov as Gioconda, Risë Stevens as Laura, Margaret Harshaw as La Cieca, Giacomo Vaghi as Alvise, Richard Tucker as Enzo, and Leonard Warren as Barnaba. Emil Cooper conducted.

A. L.

Benzell as Gilda

Rigoletto on Saturday evening, March 16, was a beautiful performance, and

(*Continued on page* 19)

HAYES ACCLAIMED AT CARNEGIE HALL

Many Encores Demanded of Tenor in Recital Marked by Simplicity, Tonal Color

"There was a haunting evocation of mood, a warmth of feeling and depth of insight into the demands of every phrase of their content, that made them unforgettable examples of resourceful artistry."

New York Times, Oct. 13, 1945, by Noel Straus.

"His full voice was employed yesterday, and with almost overpowering effectiveness, in the numbers by Griffes and Saint-Saens, in which Mr. Hayes revealed himself as a dramatic singer of exceptional stature."

Boston Post, Oct. 8, 1945, by Warren Storey Smith.

"Mr. Hayes' allegiance to beauty is spiritual almost to the point of religiosity. He holds it up like a brimming chalice into which listeners of sensibility may dip their fingers and anoint their minds and nobler emotions."

The Oregonian, Feb. 18, 1946, by Hilmar Grondahl.

"Roland Hayes, one of the great interpretative artists of this century, sang in the Murat Tuesday night, and sang, as always, with the deep knowledge that made every song an enlightening experience. One has always felt that integrity has been the keynote of this singer's gift, and one felt it more strongly than ever Tuesday night."

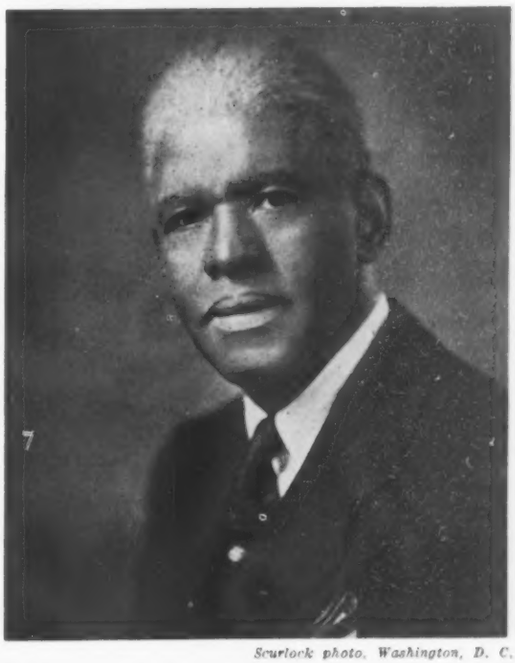
The Indianapolis News, Mar. 6, 1946, by Walter Whitworth.

"His concert Monday night was like a gentle benediction."

Santa Barbara News-Press, Feb. 8, 1946, by Verne Linderman.

"There is a surpassing emotional appeal in everything Hayes does . . . an unrestrained surrender to the demands of the music which seems to take possession of the singer from the moment the first notes are uttered."

The Oklahoman, Mar. 11, 1946.



Scurlock photo, Washington, D. C.

"RECITAL BY ROLAND HAYES IS 'RED LETTER EVENT' AT UNIVERSITY OF CALIFORNIA."—Berkeley Gazette, Feb. 7, 1946, by Charles M. Dutton.

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Goldsand Tells How He Won Phenomenal Musical Memory

This season's concert programs and concerto lists of the pianist Robert Goldsand contain the names of about 25 major composers from Bach through Stravinsky, with many represented a number of times in different works.

Goldsand has "at his fingertips" more than two dozen piano concertos, and has recently performed in radio and concert cycles all the solo works of Schubert, Chopin, Beethoven, Brahms and most of Bach, feats that inspire the inquiry, "How can the retention of so large a repertoire be achieved?"

The Viennese-born pianist (now an American citizen) was a prodigy at seven, a concert artist at 10, touring Europe at 12, America at 16, South America, Europe and the States at 20, and was internationally known by the time he had arrived at his majority.

Illustrative of his phenomenal memory, at an evening gathering which included several musicians, Goldsand was asked at random to play a dozen different virtuoso pieces, and had complied to each request. "How do you explain that memory for music?" someone asked.

New Works Added

The pianist smiled and said: "I have made it a custom from my childhood days to play one work new to my programs at every concert. This rule I have followed in general throughout my career. I have an insatiable curiosity about piano music, and delight in it. I like to play cycles—everything written by a composer I deeply admire.

"By the time I was 21, continually performing works new to my repertoire, I had a very large list of piano music in my fingers. In 1932-33 I played chiefly concerts in series of three, covering 250 years of the historical development of piano literature. Some years later I gave seven concerts in New York covering all the sonatas for piano by Beethoven. That

ROBERT GOLDSAND

I counted a climax in my career as an artist."

A "Finger" Memory

We asked if there were not a special kind of memory which aided him. "The fingers have their own memory," he said; "the ear its own, and the eye too. I will tell you something odd: I have the kind of visual memory that gives me, as I play, the pages in front of me, and so mentally I turn the pages! I hesitate before relearning a work in a new edition, for that means I must acquire again the look of the music on the page, and even the places you turn over! But," he insisted, "I think that the reason I remember a large repertoire is that I simply like all of it so much that I never tire of studying, playing and adding to it!"

N. Y. Philharmonic-Symphony Announces 1946-7 Plans

A new Hindemith Piano Concerto will have its world premiere by the New York Philharmonic-Symphony next season, with Jesus Maria Sanroma as soloist, and a new Milhaud Cello Concerto will be introduced by Edmund Kurtz. Jacques Thibaud's appearance with this orchestra will mark the first concert of the French violinist in this country since 1932. "First time" soloists with the organization include Alec Templeton, pianist, and Henryk Szeryng, Polish violinist. Excerpts from Pélléas et Mélisande will feature Maggie Teyte and Martial Singher. The youngest soloist will be Sylvia Zaremba, 14 years old.

On the complete list of 1946-47 soloists are the pianists Claudio Arrau, Robert Casadesus, Ania Dorfmann, Eugene Istomin, William Kapell, Eugene List, Witold Malcuzynski, Artur Rubinstein, Jesus Maria Sanroma, Rudolf Serkin, Alec Templeton, Sylvia Zaremba; pianist and harpsichordist: Wanda Landowska; violinists: Mischa Elman, Joseph Fuchs, Zino Francescatti, Jascha Heifetz, Yehudi Menuhin, Isaac Stern, Joseph Szigeti, Henryk Szeryng, Jacques Thibaud; cellist: Edmund Kurtz; singers: Maggie Teyte and Martial Singher; members of the orchestra who will appear as soloists: John Corigliano, concertmaster, Michael Rosenker, assistant concertmaster, and Leonard Rose, solo cellist.

Artists Heard in Princeton

Juanita Paul, soprano; Thelma Young, contralto; William Neirs, tenor, and Harry Woodruff, bass, artist pupils of Frederick Bristol, were presented on March 11 at Princeton, N. J., in a recital given for the Music Study Club. La Verne Jackson was the accompanist. Another of Mr. Bristol's pupils, Elva Kelsall, contralto, has been engaged for the Cincinnati May Festival and will sing in Beethoven's Missa Solemnis, and the Magnificat of Bach under the direction of Eugene Goossens.

The Thomas L. Thomas photograph on the Front Cover is by James Abresch, N. Y. C.

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LILLIAN EVANTI, soprano, receives congratulations from Dr. Pedro de Alba (left), assistant director general of the Pan American Union, and Dr. Luis Quintanilla, Ambassador to Russia from Mexico, following her recent concert in the Hall of the Americas at the Pan American Union, Washington, D. C. (Photo by McNeill News Photo Service.)

WASHINGTON

WASHINGTON.—The National Symphony, under Kindler, returned from a 12-concert Southern tour, marked by enthusiastic praise from local audiences, recently had Joseph Szigeti as soloist in the Brahms violin concerto and also the first performance in the United States of Bartok's Portrait, an interesting "drawing in music." Earl Wild was soloist in an all-Tchaikovsky program in the 15/30 series, playing the B Flat Minor Piano Concerto. A recent Sunday concert had as soloists Celius Dougherty and Vincenz Ruzicka in Mozart and Milhaud Concertos for two pianos.

Rosario and Antonio, assisted by their company of dancers, pianist and guitarist, were at their exciting best and the audience was enthusiastic.

The Philadelphia Orchestra, with Ormandy conducting, gave its fourth and fifth concerts of the season here, the latter including the first Washington performance of Harl McDonald's Concerto for Violin and Orchestra, with Alexander Hilsberg, concertmaster, soloist.

New Scores Heard

Outstanding recitals included one by Heifetz, whose program contained several novelties, including a Sonata by Howard Ferguson. Bidu Sayao's recital was distinguished by captivating artistry. Gunnar Johansen at Howard University presented his compositions Franklin Delano Roosevelt (In Memoriam) and Sonata No. 3, both moving. The Pan American Union Hall of the Americas was the setting for the debut in this country of Maria de Pinna de Chrestia, Argentine soprano; and for recitals by the Uruguayan pianist Alba Martinez Prado; Hernando Lopez, Filipino violinist, and the young Colombian pianist Enrique Arias. Sunday evening recitals at the National Gallery of Art presented Fredell Lack, violinist, Milton Kaye, pianist, in joint appearance with Shannon Bolin, contralto.

The National Gallery opened the Annual American Music Festival, arranged by Richard Bayles, musical director. Premieres and first local performances abounded in the five concerts, including Anthony Donato's Quartet in E Minor, Arthur Berger's Three Pieces, Karl Ahrent's Suite, and Boris Koutzen's Quartet No. 2, all played by the Gordon String Quartet; and rather baffling compositions in "color harmony" by Louis Gesenway, played by seven members of the Philadelphia Orchestra.

Virgil Fox, organist, gave three recitals in the Library of Congress, sponsored by the Elizabeth Sprague Coolidge Foundation, representing organ literature from medieval times to the present.

Whittall Foundation Anniversary

To celebrate its 10th anniversary, the Whittall Foundation in the Library of Congress presented the Budapest String Quartet in Beethoven quartets.

The Washington Choral Society gave a splendid performance of Horatio Parker's Hora Novissima at Constitution Hall, directed by Louis Potter, Barbara Stevenson, soprano, Elsie McFarlane, contralto, Erwin Dillon, tenor, and Edwin Steffe, baritone, were the soloists. At the Arts Club, young Louis Potter, Jr., cellist, gave a recital accompanied by his father.

Last of the six operas presented here this season by the Philadelphia La Scala Opera was la Traviata, principal roles being sung by Nino Martini, Donald Dickson and Nuncy Garrotto.

METROPOLITAN

(*Continued from page* 17)

the conducting, by Cesare Sodero, all that one expects of this distinguished conductor. Bruno Landi was the Duke, with a more subtle treatment of the role than is usually heard and in fine voice, particularly after the rather thankless first act. Francesco Valentino, the protagonist, was more admirable vocally than histrionically, though his Pari siamo, Cortigiani, vil razza, and Pieta, Signori could have been more moving. Mimi Benzell who sang Gilda, replacing Nadine Conner, indisposed, made a most appealing portrait of the part, despite her substituting of a little arpeggio ending skyward for the traditional long trill at the end of the Caro Nome. Virgilio Lazzari sang Sparafucile for the first time this season. T. P.

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BOSTON: Friends of the Symphony Meet

By JULES WOLFFERS

BOSTON.—The annual meeting of the Friends of the Boston Symphony Orchestra can scarcely be considered news at this date. Time magazine featured the meeting and concert in its music section, with particular emphasis on the impression made by the 27-year-old Negro contralto, Carol Brice, introduced to the audience by Serge Koussevitzky. His magic accolade has worked wonders with others, notably Leonard Bernstein and Dorothy Maynor: no doubt Miss Brice will prove no exception.

But the Time article was not altogether accurate in one or two respects. For instance, the Friends were referred to as "some 1,000 Back Bay Brahmins who pay the Symphony's deficits." If this is so the Back Bay Brahmins now include a healthy sprinkling of Cohens and Kellys, who may or may not live in the Back Bay but who do their part in reducing the deficit! The story also identified Koussevitzky as "a former cellist." Of course, he played the cello, but it was as a contrabassist that he made his reputation on the concert stage, a fact one thought was generally known.

The financial situation of the orchestra currently is good, but there are those who will remain uneasy in this respect until there is a much heavier endowment to draw on. Not until wealthy New Englanders learn to treat the Symphony with the same generosity with which, for instance, they remember Harvard in bequests, will the future financial destiny of what is generally regarded as the world's greatest orchestra be completely secure.

Koussevitzky Limits 1946-7 Tenure

The news that Kousevitzky is to conduct only a little over half of the Boston concerts was somewhat disappointing to those who feel that the orchestra is not itself without him. But taking into consideration his advancing years, the Russian leader will be doing no mean stint of work, especially when one considers the large proportion of new scores he programs. The out of town concerts, too, will be directed largely, if not altogether, by him; he has a special fondness for these tours.

Britten Interludes Played

Meanwhile the Symphony season entered its final quarter with Koussevitzky conducting with all of his brilliance, force and ageless enthusiasm. For the 18th pair of regular subscription concerts he presented the first United States performance of the Passacaglia and Four Sea Interludes from the opera Peter Grimes, by Benjamin Britten, which is to be given in its entirety at the Berkshire Festival this summer. The excerpts heard disclosed music of genuine power and vivid imagination. If the opera is up to the standards of this music (and there is no reason to suppose that it isn't), a real musical experience is in store for Festival patrons. Beethoven's First Symphony and some splendidly played Wagner made up the rest of this exhilarating program.

The 19th program included the Bach Brandenburg Concerto No. 4; Howard Hanson's Fourth Symphony; the Sibelius Sixth; and the first Boston hearing of Kabalevsky's Symphony No. 2. The Soviet work was well received although its originality is not particularly marked. It is a well-sounding piece and holds one's interest at least during the performance. In the Bach some fine work was turned in by the concertino composed of Violinist Burgin and Georges Laurent and James Pappoutsakis, flutes, with the massed strings affording supple co-operation under Koussevitzky's subtle prodding.

Choral Works for Youth

To continue with Symphony activities, Wheeler Beckett gave one of the finest programs of the Youth Concerts series when he included choral works by Gounod, Humperdinck, Tchaikovsky and himself for this year's final concert. Good results were obtained from the Girls' Chorus of the Boston High Schools, with the assistance of the men's voices from the Cecilia Society, trained respectively by Michael A. Famiglietti and Arthur Howes. The youthful audience took to this music enthusiastically. It is expected that Mr. Beckett will continue the series next season.

Other events this past fortnight included a concert of original compositions by Alan Hovaness; the violin recital of Louis Kaufman; a Zimbler String Quartet concert; a Jewish Music Week program; Piatigorsky's cello solo appearance; Bernhard Weiser's piano list; a recital by pianist-composer Cecile LeVeille; and a few other items. More extended mention of some of these events will have to wait for the next issue.

Newly Organized Busch Symphony to Tour

Adolf Busch and the newly organized Busch Symphony Orchestra will make a limited tour of the United States east of the Mississippi beginning January, 1947. Augmented by additional musicians, the Busch Symphony Orchestra, formerly the Busch Little Symphony, consists of 34 players and will feature Mr. Busch as soloist in the violin concertos of Mendelssohn, Beethoven or Mozart. The orchestral portion of the programs will include 17th and 18th century composers as well as Wagner, Chopin, Mendelssohn, Johann Strauss, Brahms and contemporaries. Mr. Busch will spend the summer and early autumn abroad, where he has six engagements with orchestras in London, and in Holland, Belgium, Switzerland and possibly Italy. Returning here in mid-November, Mr. Busch will join Rudolf Serkin in joint recitals, beginning in Boston on Nov. 17 and ending in Chicago on Dec. 15.

OTTO SOROSOTO,
founder and director of the Symphonic Accordion Society of New Jersey, which will present its annual Carnegie Hall recital on April 27. The program will comprise works of Wagner, Flotow, Rachmaninoff, Weber, Addinsell, Strauss, Ziehrer and Mr. Sorosoto.

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OPERA IN SAN ANTONIO.
Licia Albanese, as Violetta, left, and Lawrence Tibbett, as Giorgio Germont with cane in hand, chat with Frederick Jagel, Anthony Stivanello, stage director, and Wilfred Engelman before they go on stage to sing La Traviata, the third opera in the San Antonio Symphony's second annual Grand Opera Festival. Standing at right is Costante Sorvino. Jagel sang Don Jose in the Festival's two performances of Carmen. (McGrath Studio.)

San Antonio Opera Festival Heard by 23,000

SAN ANTONIO, TEX.—The second annual Grand Opera Festival in this city, Feb. 19 to 24, included four performances which drew more than 23,000 persons, with hundreds turned away. Singers from the Metropolitan appeared as guests in leading roles of Carmen and Traviata. Among those heard were Licia Albanese, Norina Greco, Frederick Jagel, Raoul Jobin, Lawrence Tibbett. The San Antonio Symphony, with Max Reiter conducting, played the orchestral accompaniment. Resident singers were heard in the chorus. Anthony Stivanello served as stage director.

BALTIMORE: 30th Orchestra Birthday

BALTIMORE.—The 30th anniversary of the Baltimore Symphony was a recent gala event. Honoring the occasion, Mr. Stewart asked Gustav Strube, the orchestra's first conductor, to preside over the world premiere of his "Peace" Overture, a likeable work, superbly scored. A bit more obvious than most of the 79-year-old composer's works, it is one of his best. For the rest of the special program, Mr. Stewart presented Copland's El Salon Mexico, the Brahms Third and two Tchaikovsky items.

On another occasion young Byron Janis, only piano pupil of Horowitz, scored a triumph when he made his debut here with the Baltimore Symphony Orchestra, Reginald Stewart conducting. The 17-year-old artist played Rachmaninoff's Third Piano Concerto. His first teacher, Adele Marcus, shared in his success.

The orchestra's list of recent soloists include Pasquale Tallarico, member of the Peabody Conservatory's piano faculty (with Igor Stravinsky, guest conductor); Yehudi Menuhin, Rudolf Serkin; and young Shura Dvorine, a Peabody product, winner of the contest conducted by the Baltimore Music Club, who played the Grieg Concerto and deserved the ovation the audience gave him.

The Philadelphia La Scala Opera wound up its current season with a performance of Faust to a crowded Lyric.

The National Symphony Orchestra appeared here five times in less than one month, two of the appearances being in support of the Ballet Russe de Monte Carlo, the Lyric being completely sold out for both these engagements. Dr. Hans Kindler conducted two of the other concerts, the first bringing as soloist Andres Segovia, the tone of whose guitar seemed lost in the large Lyric. Sir Ernest MacMillan guest conducted the next concert, with Claudio Arrau playing the Beethoven Fourth Piano Concerta. Particularly interesting were three movements from Gustav Holst's The Planets, heard here for the first time. Sir Ernest also presented his Two Sketches on French Canadian Airs. Joseph Szigeti was soloist at the penultimate concert.

Nan Merriman gave the first performance of a new and interesting song by Bone and Fenton when she appeared on the Peabody Friday afternoon recitals. Roman Totenberg, former member of the faculty and one-time concertmaster of the Baltimore Symphony, offered an excellent program the following week, and Martial Singher's debut here was a high point of the series. The largest house of these concerts greeted Robert Casadesus in a program from Rameau to Ravel.

Larry Adler, harmonica player, former Baltimore boy, drew a packed Lyric when he appeared with Paul Draper. This "home-coming" concert was managed by Eugene Martinet.

The imperturbable Heifetz gave one of the season's outstanding recitals. Eunice Podis, pianist, winner of the 1945 NFMC award, made her local debut in recital for the Baltimore Music Club at the Baltimore Museum of Art.

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NEW YORK CONCERTS: March Melodic Attractions

The Bach Passion According to St. Matthew was impressively interpreted by the Westminster Choir and the Philharmonic Orchestra under Bruno Walter's baton on March 7 and 8. In an uncut version with excellent soloists, including Nadine Conner, William Hain, Mack Harrell, Margaret Harshaw, Wellington Ezekiel and Lorenzo Alvary, this work was so vividly portrayed that it was difficult to keep the audience from applauding. Yella Pessl, harpsichordist, and John Corigliano, violinist, seemed to be a part of the score as Bach set it; and other solo instrumentalists, Edouard Nies-Berger, organist; Walter Scheffler, viola da gamba; Michael Rosenker, violin; John Wummer, flute, and Harold Gomberg, oboe, maintained the high standard of performance.

The utmost praise can be awarded to the Westminster Choir and its director, John Finley Williamson, also to Dr. Norman McCulloch and the Junior Choir of St. Margaret's Church. The voices blended as one and the phrasing and shading were breath-taking. For complete coherency of rendition one could not ask for greater musical understanding than that of Dr. Walter. J. K. C.

Young People's Event

The Young People's Concert by the Philharmonic-Symphony, Rudolph Ganz conducting, on March 9, at Carnegie Hall, had as chief factor a study of the contrasts between old and new methods of treating similar subjects. The Overture to Cimarosa's Secret Marriage was coupled with that to Toch's Princess on the Pea. The Scherzo from Beethoven's Fourth Symphony was followed by that from Shostakovich's Symphony No. 1. The Debussy Clair de Lune was paired with Schumann's Evening Song, while Milhaud's march, Gloria Victoribus, was mated to Sousa's U. S. Field Artillery March.

Little Grace Sutherland played admirably, with surprising amount of tone and feeling for so small a performer, the second and third movements of the Mendelssohn Violin Concerto. T. P.

Mozart Sinfonia Concertante Heard

Bruno Walter conducted the Philharmonic on Sunday, March 10, in a program which started with Mozart's Sinfonia Concertante in E flat major for violin and viola with orchestra with John Corigliano, violin, and William Lincer, viola, as soloists. It is the greatest

JANET FAIRBANK,

American soprano, has presented some sixteen first performances of songs in her concerts this season. Composers represented were Normand Lockwood, William Bergsma, Ernst Bacon, Herbert Elwell, Julian Gardiner, John Duke, Jack Beeson, Paul Bowles, David Diamond and Francis Poulenc. Of the last mentioned, Miss Fairbank offered a complete program in Chicago, at which time Le Mendiant and Chanson du Clair Tamis, two works composed during the war, were heard in this country for the first time. She gave the Poulenc song cycle, Tel Jour, Telle Nuit, its initial performances in New York, Cleveland and Chicago.

praise for the perfection of this performance that the soloists were so magnificently made a part of the whole that they were not conspicuous. The reading had the characteristic of complete unity only achieved if self-effacing artistry is the goal of all concerned. One again admired the finesse of a score which in its progressiveness in harmonic and contrapuntal design is unique.

The second half was given over to an exemplary reading of Brahms' Fourth Symphony. Walter in his interpretation evoked the cosmic spirit of the work and the crowded hall responded with an ovation for the masterly playing. H. W. L.

Members' Concert

Bruno Walter also led the second special concert for the members of the Philharmonic-Symphony Society of New York before a capacity audience at the Hotel Plaza on March 11. Opening with Debussy's L'Apres-Midi d'un Faune, the program included Mozart's Eine kleine Nachtmusic and Symphony in D major, No. 38; Fauré's Elegie and Haydn's Minuet and Variations, both for cello and orchestra. Leonard Rose, the cello soloist, who is also first cellist of the orchestra, revealed a warm, luscious tone and an excellent sense of style. R. K.

Horowitz and Bostonians Aid Rachmaninoff Fund

A brilliant capacity audience attended the postponed concert of the Boston Symphony, under Koussevitzky, with Vladimir Horowitz as soloist in the Rachmaninoff Third Concerto, a benefit for the Rachmaninoff Fund, Inc., at Carnegie Hall on March 12. The concert opened with Aaron Copland's Quiet City, given a clear and sensitive portrayal. The concerto was played in a virtuosic and colorful manner, not without touches of emotional warmth, by Mr. Horowitz, who seems to be in top form this season. He, incidentally, is the president of the fund for which the program was given, and which will next year select a young pianist of this country in a contest. Koussevitzky's highly impassioned reading of the Tchaikovsky Pathetique Symphony closed the evening on a note of tonal splendor. R. M. K.

Excerpts from Britten Opera Heard

Keenly anticipated, the first New York performance of Benjamin Britten's Passacaglia and Four Interludes from his opera Peter Grimes was presented at the concert of the Boston Symphony on March 13. Dr. Koussevitzky, who commissioned the opera, did everything to give the work an authentic reading.

The most substantial of the excerpts is the Passacaglia, depicting with its variations the character of the opera's hero. After a big climax, employing an intricate but always well handled contrapuntal design, the work returns to its meditative initial themes. The four other interludes are more or less incidental music for theatrical purposes. The most effective is Moonlight, a romantic piece of great beauty. The work was very well received, and made one curious to hear the whole opera.

The concert opened with a spirited reading of Beethoven's First Symphony. After intermission we heard a very delicate and well balanced performance of Bach's Brandenburg Concerto No. 5 in which Lukas Foss (piano), Richard Burgin (violin) and Georges Laurent (flute) were successful soloists. The concert closed with an effective performance of Kabalevsky's Symphony No. 2. There is no orchestra in the world which could play this kind of music with more gusto and taste. An ovation for conductor and orchestra followed this inspiring reading. H. W. L.

Walter in Pfitzner and Bruckner

Bruno Walter, with the New York Philharmonic Orchestra on March 14, led a program no other conductor would have chosen, which in itself was a masterpiece of program building. Starting with Vaughan Williams' Fantasia on a Theme by Thomas Tallis for double string orchestra, in which he evoked the greatest beauty of sound and made the orchestra phrase like a singer, he proceeded to Hans Pfitzner's Three Preludes from Palestrina. Walter, who conducted the premiere of Pfitzner's opera, reiterated his love of the music by a matchless reading.

The peak of the program was reached with an incomparable interpretation of Bruckner's Ninth Symphony, in D minor. This last work of the symphonic master had to remain a torso, with only three movements completed. But, the transfigured beauty of the last (Adagio) movement could not be surmounted by anything which would have followed. Walter's conducting of the score was a labor of love, the playing of the orchestra likewise, and the audience listened in the same spirit. The players joined in the tumultuous ovation at the close. H. W. L.

On the following Sunday the Bruckner Ninth Symphony was again played by Mr. Walter, to a tremendous reception, and the Beethoven's Leonore Overture No. 2 shared the bill, performed with grandeur and nobility. T. P.

Rochester Philharmonic in Visit

In a program comprising Liszt's Faust Symphony for orchestra, male chorus (supplied by the Schola Cantorum) and tenor solo (sung by Romolo de Spirito) and Tchaikovsky's Piano Concerto No. 1, played by Eugene List, the Rochester Philharmonic Orchestra, under the direction of Leonard Bernstein, appeared for the third time in Carnegie Hall on March 15.

The Liszt work poses many problems to orchestra and conductor. Without disputing its significance as one of the most important and impressive representatives of program music, it has many features not appealing to today's listeners; the length of the symphony and the sameness of its musical ideas, which are repeated too often are among the principal obstacles. Bernstein approached the score with the reverence due to it but did not hesitate to make cuts where they seemed advisable. The result was a performance which showed the work to best advantage, especially since orchestra, chorus and soloist did their utmost to materialize the conductor's intentions.

List was warmly greeted when he appeared on the platform for the first time since his release from the army. He gave a technically brilliant reading of Tchaikovsky's score, skillfully supported by the orchestra, and enthusically applauded by a numerous audience. H. W. L.

Koussevitzky Leads 3 Symphonies

At Carnegie Hall on March 16, Koussevitzky and the Boston Symphony played three contemporary symphonies and Bach's Fourth Brandenburg Concerto. The three contemporaries were Hanson's Fourth, the Sibelius Sixth and Kabalevsky's Second, the latter of which already had been heard earlier in the week. In the Brandenburg Concerto the soloists were Richard Burgin (violin), and Georges Laurent and James Pappoutsakis (flutes). As usual, the instrumental playing was well accomplished, the accompaniment was of a high order, and the music was played in the polished Boston manner. Hanson's symphony is a competent piece of work that is well constructed and skillfully orchestrated. The Sibelius work, while an

(*Continued on page 22*)

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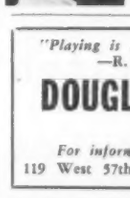

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N. Y. Concerts

(*Continued from page 21*)

unspectacular symphony judged by today's massive offerings, is, however, suffused with a pastoral feeling, and within its slight frame it is a masterpiece of condensed emotion.

Foss, Hendl and Zaremba at Center

The accent was again on youth for the March 18 City Center Symphony program, and a refreshing experience it was. With Bernstein away, he had as his guests, Conductors Luke Foss and Walter Hendl and the pianist Sylvia Zaremba. Foss, composer and official pianist for the Boston Symphony, led the orchestra during the first portion of the program in the Beethoven Third Leonore Overture and the New York premiere of his own first symphony. While there are occasional Copland and Hindemith influences in the latter work, a great part of the four movements have a distinctly individual style and the workmanship is first rate.

Hendl, the young Philharmonic assistant conductor scored an equal success with his share of the evening. Starting with a brisk reading of the gay and colorful Kabalevsky Colas Bruegnon Overture, he then gave Sylvia Zaremba a fine accompaniment in the Liszt E flat piano concerto. The 15-year-old pianist displayed an amazing maturity in her interpretation, great strength, finesse, and a formidable technique. After many recalls for both the pianist and conductor, the latter returned to the podium for the Strauss Der Rosenkavalier Suite.

R. K.

Song List by Edison Harris

Edison Harris, tenor, heard at Town Hall on March 4, gave a program by Rosa, Lully, Mozart, Schubert, Brahms, D'Indy, Fauré, Pierné and Fourdrain and, in English, by Russell, Scott, Shaw, Peel, Thompson and O'Connor-Morris. With the musical support of Frederick Kitzinger at the piano, Mr. Harris showed himself a singer of fresh, natural vocal quality. His tones are unstrained and he has good technical control.

D. B.

Erica Morini's Recital

Erica Morini in her recital at Carnegie Hall on March 5, again revealed her beguiling tone, immaculate technic, superb bowing, and unfailing musicality make for outstanding performances. She began her rather conventional program with Kreisler's Praeludium and Allegro, and Handel's Sonata in D major. Her outstanding characteristics are the naturalness and the temperament of her renditions. Bruch's rather sentimental Concerto in G minor was very effective as Miss Morini did it. The highlight was her playing of Beethoven's F major Sonata with her excellent piano partner, Artur Balsam. With four short pieces, including Berceuse by Stravinsky, Rush Hour in Hong Kong by Chasins-Persinger, Praeludium in A minor by Chasins, and a Fantasia for the G string only she closed her official program. But the sold-out house demanded many encores.

H. W. L.

COMMUNITY CHARACTER.

At a party given for Community Concerts field representatives by Mme. Zinka Milanov, the Metropolitan Opera's Yugoslav dramatic soprano, Arthur Wisner, Vice-President of Community Concerts, Inc., (left) takes a ribbing from his hostess and colleagues as graphologist Dorothy Sara (seated, right) sets forth her analysis of his handwriting. Among those having fun at Wisner's expense are (left to right) Willard Sistare, Henry De Verner, Leverett Wright, Mme. Milanov, the soprano's manager, André Mertens, and Walter P. Brown of Haensel and Jones.

Marion Grudeff in Town Hall Debut

An 18-year-old Canadian pianist, Marion Grudeff, made her American debut at Town Hall, March 5, in a program comprising the works of Bach, Gluck, Saint-Saens, Chopin, Beethoven, Debussy, Sauer, and Liszt. The young artist had a few difficulties with the manual problems of piano playing. She achieved a lovely tone, rich in color, and always fully sustained. Her performance was musically sound, showing imagination, and broad in treatment. She is an unusually fine talent.

M. M.

Ksenia Prochorowa Plays

Ksenia Prochorowa, who gave a piano recital in Carnegie Hall on March 6, at her best displayed a technique of no little amplitude and a serious approach to the music, especially apparent in the Beethoven Sonata in A, Op. 101. But her striving for effects sometimes dominated the musical qualities. The ending of the Bach-Busoni Organ Prelude and Fugue in D was overpedalled, and Chopin's Ballade in F minor at times overstressed details despite moments of poetry. Also played were Chopin's Nocturne in D-flat and C-sharp minor Etude, a group by Rachmaninoff, Ravel's Toccata, one of the Gershwin Preludes, and Liszt's Spanish Rhapsody.

R. K.

Josef Wagner Heard in Own Works

The New York debut recital of Josef Wagner, pianist, took place at Town Hall on March 6. He opened with the Mozart sonata in A, K.V. 331, followed by Beethoven's composition in the same form D minor, Op. 31, No. 2. A Chopin group preceded the Liszt Paganini-Caprice in E ("La Chasse") and numbers by Casella, Debussy and Prokofieff and two of his own. The pianist is a thorough musician, well equipped technically and has a pleasing tone. He was most at home in the modern idiom, his version of Debussy's Poissons d'or being outstanding. His own pieces (one of which, Praeludium Angelicum, had a first performance) were interesting and well conceived.

D. B.

Frederic Voloninis in Recital

With Arpad Sandor as the sensitive assistant at the piano, Frederic Voloninis, Greek violinist, gave a concert before a sold-out Carnegie Chamber Music Hall on March 7. The artist proved himself a solid technician who, in Kreisler's Praeludium and Allegro, the Symphonie Espagnole by Lalo, Chausson's Poème and a group of short pieces, knew how to meet the musical demands successfully. He was greatly applauded by his audience, and gave many encores.

H. W. L.

Robert Whitney at Piano

Robert Whitney, pianist, gave a recital at Times Hall on March 7, playing Haydn Sonata in E, Liszt Sonata in B minor, two preludes of Rachmaninoff, Dohnanyi Concert Study in E and Ravel's Le Tombeau de Couperin, plus several encores. This artist's playing is of the mental type rather than always emotionally moving, but his work had style, clear technic and dynamic clarification.

J. K.

Lily Pons at Carnegie Hall

Lily Pons, absent from the local concert stage for some time, gave a recital at Carnegie Hall on March 8. The hall was sold out and the stage used to seat the overflow. Miss Pons, lovely to look at, was greeted with a prolonged ovation. First came a group of Italian arias from which Caccini's Amarilli and Una voce poco fa from Barber of Seville by Rossini were the highlights. The silvery timbre of her high register and the technical perfection of her coloratura were of outstanding attraction. After a group of old English arias she proceeded to Russian songs by Rachmaninoff, Alabieff-La Forge, and Rimsky-Korsakoff, presented a group of songs which Milhaud had written for and dedicated to her, Chansons de Ronsard—intimate and charming offerings. The group was completed with other French art songs by Bachelet (Chere nuit), Ravel and Debussy. With Frank Versacci playing the flute, she offered the Strauss-La Forge Voices of Spring, especially musicianly and effective in the cadenza, and winding up the official bill with the Bell Song from Delibes' Lakme. Many encores followed. Frank La Forge, at the piano, merited a full partnership in the artistic effort.

H. L. L.

Paul Nero and Co-Artists

Paul Nero, composer-violinist, brought a new kind of chamber music—and a new kind of jazz—to Town Hall, March 9. Assisted by Gene Helmer, piano; Irving Whitenack, bass; Carmen Mastern, guitar, and Specs Powell, drums, Nero presented a program that combined

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classical and jazz forms with ingratiating results. His own Concerto for Hot Fiddle contained some fresh ideas, notably his melodic treatment of the Boogie Woogie section. Shorter numbers by Gershwin-Heifetz, Eddie South, Edwin Finckle, Robert Russell Bennett, Alan Shulman, a first performance of Music for Late at Night by Jack End, followed by another first performance, André Previn's Rondo in Rhythm, winning composition in the Nero Hot Fiddle Composition Award, were climaxed by Nero's Solo Flight (Suite for Hot Fiddle). The young composer-violinist has something of real musical interest to offer an audience, as the enthusiastic response from the ample Town Hall gathering indicated. A. L.

Intercultural Concert

Among artists taking part in the Intercultural Concert, presented by the National Federation of Catholic College Students in Town Hall, March 9, were Grete Stueckgold, soprano; William Bodkin and Lawrence Whisonant, baritones; Harriet Griffith, violinist; Paul Wittgenstein, pianist; the Palestine String Quartet, the Hall Johnson Choir, and the Choral Group of Catholic College Students. Tom Rutherford gave excerpts from Hamlet. Especially interesting were the Three Hebrew Melodies for Strings sensitively performed by the Palestine Quartet. Director of the concert was Kurt Robitschek. A. L.

Adele Marcus' Keyboard Offerings

Insight, dignity, and poise marked the interesting recital presented in Town Hall, March 9, by Adele Marcus, pianist. The artist opened the well arranged program with the Haydn Sonata in E flat major, followed by Brahms' Intermezzo in E flat minor, and Ballade in G minor. The mood changed abruptly with Miss Marcus' appropriately crisp playing of the Sonata No. 7 by Prokofieff. She treated tenderly the pretty theme of the second movement and negotiated with skill the insistent rhythmic figures of the third movement, marked *Precipitato*. The second half of the program brought works by Debussy, Chopin, and Liszt, played with power of musical feeling. A. L.

Lys Bert in Vocal Premieres

Lys Bert, capably accompanied by Frederick Kitzinger, gave her debut recital at Town Hall on March 10. The young soprano proved that she is a first-rate musician who avoids the usual pattern successfully. In less well known songs by Brahms and Hugo Wolf and a group by Mendelssohn, she showed her insight into these romantic offerings. A group by Poulenc and Ravel (Cinq Melodies Populaires Grecques) proved her sensitive familiarity with the style of French impressionism. She gave first hearings of several songs by young American composers, The Knight of the Grail and Psalm 100 by Ned Rorem, the charmingly melodious Where the Bee Sucks by Lukas Foss, and two songs by Walter Hendl, In the Passing of the Night and Fountain, of which the last had to be repeated. Miss Bert's voice, though not large, is produced with care and taste. Her feeling for pitch is unerring and a slight tenseness in the high register should be remedied without much effort. H. W. L.

Myrtle Day, Soprano, Heard

In her Times Hall recital, March 10, Myrtle Day ran the gamut of soprano repertoire from classic airs of Bach and Handel, through Schumann and Strauss lieder and a few of the better offerings of the French school. Operatic excerpts by Gounod and Puccini and a final group in English featuring numbers by Warren, Watts, Rogers, Cadman, Giannini and Dett completed the program. The singer displayed a voice of pleasant quality, colorful and capable of interesting contrasts in dynamics. Her note range is long and she sings with intelligence and some emotional intensity. Caution should be observed in regard to slight vibrato in tonal production and an over-romantic approach to interpretative effects. Miss Day has, however, definite gifts for concert success. Arpad Sandor was the accompanist. M. C.

PATRICIA and EILEEN O'BRIEN vocal duo, were presented last month at the Barbizon-Plaza by Irma Swift. The sisters sing numbers from the standard repertoire and novelty arrangements of popular and musical comedy songs. (Photo by Sherwood Kent Wright Studios.)

Olyve P. Hopkins in Lieder and Spirituals

Olyve P. Hopkins, soprano, gave her audience in Town Hall, March 10, a recital of no mean dimensions. Her manner of singing, the natural timbre and inherent power of her voice seemed restricted by the classical song forms, and it was in the spirituals that she realized full freedom. Her closing number, Dedication by Franz, symbolized the earnest attitude apparent in her approach to her work. It lent Miss Hopkins' recital a substance and spirit which, coupled with her telling sense of interpretation and dramatic feeling compensated for some faulty use of her voice. A. L.

Brailowsky's Second Recital

Alexander Brailowsky's second recital of the season, March 10, at Carnegie Hall, was an all-Chopin program, played before an audience that packed the hall and overflowed on the stage. It is quite understandable that the public has identified Mr. Brailowsky as a Chopin specialist since his interpretations possess an emotional vividness and life, are played with deep sincerity and in a convincing style and idiom, with tone that is at all time fluent. The program included the F-sharp minor Polonaise, the B flat minor Sonata, and 12 etudes. W. A. T.

Povla Frijsh Concludes

Povla Frijsh's series of three Sunday recitals at Town Hall ended on March 10. The singer offered Scandinavian, French and English songs. Henri Deering, pianist, provided instrumental background.

Arlie Furman, Violinist, at Times Hall

At New York Times Hall on March 11, Arlie Furman, violinist, played works by Stravinsky, Brahms, Mozart, Ravel, and Bartok. Miss Furman possesses musicianship to a high degree, and her general style, phrasing, melodic detail, and sensitive interpretations are most commendable. Unfortunately, these laudable qualities were at times considerably offset by frequent strayings from the pitch. Miss Furman displayed her artistry at its best in the Mozart "Adelaide" Concerto. Artur Balsam was the accompanist. M. M.

De Luca Returns

The return of Giuseppe de Luca in song recital at Town Hall on March 11, was an historical event. Immediately upon his appearance the house, packed with representative personalities, broke into applause, everybody rising to pay honor to the baritone. The program contained mostly old but not too familiar Italian classics, with a group of French numbers, all sung with most consummate art. The voice, despite the long and distinguished career through which it has become so well known, was quite

(Continued on page 27)

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CHICAGO: Summer Plans

By ELSA BOROWSKI

CHICAGO.—The forecast for summer school attendance at the leading conservatories and schools of music in Chicago is indeed encouraging. Returning veterans, whose study was interrupted by the war, or those entering the field of music for the first time as part of the broad educational program subsidized by the government, have helped swell enrollments, already large in these prosperous times. Many teachers can boast a waiting list and parallel classes in musical theory are more the rule than the exception. An added attraction to summer study is the amount of good music to be heard here, with two series of orchestral concerts running concurrently during July and August at Ravinia and Grant Park.

Bjoerling in Orchestra Hall

One of the largest and most clamorous of this season's audiences was on hand to hear Jussi Bjoerling at his recital at Orchestra Hall, March 3. With Frederick Schauwecker giving skillful support at the piano, Bjoerling negotiated a long program of arias and German and Scandinavian lieder that was a model of fine diction, flawless vocal technique and great authority of style.

Piatigorsky's Program

The cello recital by Gregor Piatigorsky at Orchestra Hall, March 4, was rewarding in its infrequently heard music and the superb artistry of the performer. Beethoven's A major Sonata was read with understanding to which Ralph Berkowitz, at the piano, contributed in no small measure. Debussy's Sonata was a beautiful example of ensemble playing, though the work is not very representative of the composer. Pieces by Sibelius, Elgar, Granados, deFalla, and others were enhanced by Piatigorsky's magnificent tone and musicianship.

Milstein in Brilliant Form

When Nathan Milstein, in his recital at Orchestra Hall, March 10, played his own Variations on Paganini's last Caprice, he accomplished such dazzling feats of virtuosity as completely to astonish his listeners. The program also included an early sonata by Beethoven, the G minor Sonata by Bach, for unaccompanied violin, and a group of smaller pieces by Smetana, Suk, Debussy, Stravinsky, all delivered with vitality of tone and phrasing. Max Lanner was an ideal accompanist.

Traubel Draws Throng

Another overflow house greeted Helen Traubel in recital at Orchestra Hall, March 9, under the management of Harry Zelzer. In a diversified program that gave full scope to a voice that, despite its volume, can command a pianissimo of exquisite quality, Miss Traubel reached her peak in the Schubert and Strauss songs, and, of course, the excerpts from Walkuere and Tannhaeuser. An opening group by Stattner, Handel, Bach and Tchaikovsky—Adieu, forêts—was scarcely touched with the same distinction of performance, for all its prodigal outpouring of tone. Coenraad V. Bos was the fine accompanist.

Casadesus in Adult Education Series

Debussy's 12 Preludes (Book 2) were a revelation of poesy, imagination, wit and superb pianism when played by Robert Casadesus at the final concert of the Musical Arts Piano series at Orchestra Hall, March 11. Chopin's B flat minor Sonata and a group of Pièces de Clavecin, by Rameau, reflected the pianist's cultivated musicianship and his sensitive observance of style.

Francescatti with Chicago Symphony

Francescatti was soloist with the Chicago Symphony, March 7, 8, in one of the Brahms' cycle, which Désiré Defauw is conducting. With interest the public awaited this gifted violinist's playing of Brahm's Concerto, as hitherto he has appeared here in works of a different genre. The concerto, however, emerged in all its stature, strong and splendidly proportioned in the opening movement, warmly romantic in the *adagio* and pungently rhythmical in the finale. Defauw, conducting without score, gave an impeccable accompaniment; the whole concert found him in best estate. The program began with the Academic Festival Overture, played in a high-spirited and zestful style. The Third Symphony was a great gain on last year's performance, attaining an architectural unity, plasticity and mellowness truly impressive.

At the following Tuesday concert (March 12) Francescatti was again soloist, performing Milhaud's Suite for violin and orchestra (originally composed for Larry Adler and the harmonica, but later rewritten), and Saint-Saens' Introduction and Rondo Capriccioso, both with polished elegance and brilliance of style. Defauw was less successful with Beethoven's Eighth Symphony; he perceives it on too grandiose a scale. But virtuoso playing was accorded Dukas' L'Apprenti-Sorcier and Mozart's Overture to Don Giovanni was dramatically read.

Russian Singers in Slavic List

A quartet of Russian singers—Nadine Ray, soprano, Zinaida Alvers, contralto, Ilya Tamarin, tenor, Stefan Kozakevich, baritone, with Antin Rudinsky at the piano—pausing in Chicago midway on a tour—sang a program at the Eighth Street Theatre, March 3, of excerpts from operas by Glinka, Tchaikovsky, Dargomyshsky, Taneieff, and Rimsky-Korsakoff and contemporary works by Koval, Chyshko, Kabalevsky and Shtoharenko. Splendidly rehearsed and with good voices at its disposal, the concert was dynamic and inspiriting. Kozakevich gave a brief description of each work.

Dorothy Lane Plays Harpsichord

Dorothy Lane, harpsichordist, at Kimball Hall, March 11, performed Bach's Well-Tempered Clavier, Vol. I. This was a delightful experience, as Miss Lane is an expert on her instrument, playing with developed musicianship, expressiveness and refreshing rhythmic vitality.

Virginia Sellers in Debut Recital

Virginia Sellers, coloratura soprano, appeared in a debut recital of more than ordinary impressiveness at Kimball Hall, March 15, under the management of Bertha Ott. A taxing program of arias and songs, including Ravel's Shéhérazade suite, was delivered with authority, style and that quality so rare in young singers—an ability to evoke a mood, which betokens keen imagination. When the voice has developed its maximum in quality, Miss Sellers will have "arrived." Robert Macdonald provided expert accompaniments and Peggy Hadin the flute obligatos.

JOHN MACDONALD,

bass-baritone, will be heard again at the Cincinnati May Festival when he appears as soloist in Pierné's St. Francis and Kitesch by Rimsky-Korsakoff, directed by Eugene Goossens, in May. This will be Mr. Macdonald's second engagement at the Festival.

Russian Trio at Arts Club

A Trio arranged by Th. Otterström from Bach's G minor violin sonata and Dvorak's Trio in B flat major was the musical fare offered by the Russian Trio at the Arts Club, March 6. As was to be expected, the performance was of high calibre—well balanced, resilient and tasteful in its musicianship.

Laura Howardson in Recital

Laura Howardson, lyric soprano and artist student of Harriet Gase, gave a recital at Kimball Hall, March 12, under the management of Bertha Ott. Further focus of a voice of fine quality will permit Miss Howardson to project her ideas of song interpretation to an even greater degree, although her achievement at this performance was far from negligible. The program included a group of classics and German, French, English and Scandinavian songs.

Iva Kitchell in Benefit

Iva Kitchell, (dance humorist) gave one of her inimitable performances at Mandel Hall for the benefit of the University of Chicago Settlement League, March 1. High spirits, satire and clever dance technique combined to rouse the enthusiasm of her audience. Harvey Brown assisted at the piano.

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Rosalind Grob with Norfolk Symphony

Rosalind Grob, dramatic soprano, appeared as soloist with the Norfolk Symphony Orchestra, Norfolk, Va., Feb. 19. She was heard in the aria of Lia from Debussy's L'Enfant Prodigue, and Si tu le Veux, by Koechlin, followed by several encores.

Delta Omicron Honors MacDowell

Delta Omicron, national music sorority, sponsored a program honoring Edward MacDowell at Curtis Hall, March 24. Emma Peterson, young Chicago pianist, a product of the American Conservatory, and Reinhold Schmidt, bass-baritone, well known in the concert and radio fields, were the featured artists, and Margaret Borchers and Lela Hanmer the accompanists. A group of MacDowell songs and the D minor Piano Concerto were on the program. George A. Kuyper, manager of the Chicago Symphony, and Bessie Covert, past president of Delta Omicron, were speakers. Members of Zeta Epsilon Chapter who arranged the concert were Evelyn McCullough, president, Mrs. Arthur Quade and Mrs. Mae Grannis. Delta Omicron maintains a studio at the MacDowell Colony, in Peterborough, N. H.

Robert Macdonald Active

A busy season, with 43 engagements already accounted for, has carried Robert Macdonald, well known accompanist, far afield. A recent appearance in Salem, Mass., was made with Virginia Haskins, soprano, and Attilio Baggiore, tenor.

University of Chicago Chamber Series

The University College Introduction to Chamber Music course on Feb. 27 and March 13 dealt with modifications of traditional and contemporary forms. At the former, Siegmund Levarie, faculty member of the University's music department, was the speaker and the Chicago Symphony Quartet played Malipiero's Stornelle e Ballate and Beethoven's E flat major Quartet, op. 127. At the latter event, Rudolph Ganz, president of the Chicago Musical College, widely known pianist and conductor, lectured; and John Weicher, violinist, and Pery O'Neil, pianist, played the E major Sonata by Hindemith, the Copland Sonata and the Duo-Concertante by Stravinsky.

Lola Fletcher Artist-Students Busy

Lola Fletcher, well-known Chicago soprano, whose successes include appearances with the Chicago Opera Co., has produced a number of artist students whose professional activities are of considerable interest. Carol Smith, contralto, the winner of the 1944 Chicago Music Festival, is a staff artist at WGN radio station, soloist at a Science Church, besides fulfilling a number of concert engagements. Merry Lou Huneryager, 14 year old soprano, who gave an impressive recital last season at Kimball Hall, broadcasts regularly over station WCFL, is soloist at Bethany Church, and has appeared on several club programs this season. Charlotte Cisna, mezzo-soprano, is professionally engaged in public school music and is soloist at the Science Church at Peoria, Ill. Lee Ross is baritone soloist at the River Forest Presbyterian Church; Henry Pell, tenor soloist at a Catholic Church in Joliet, Ill.; and Theodore Roupas, bass soloist at the Washington Blvd. Methodist Church, Oak Park, Ill. Peggy Henry, soprano, and Audrey Paul, contralto, made successful appearances on tour this season in a production of Hansel and Gretel, singing the Dew Fairy and Sandman respectively. In the pedagogic field is Betty Turner, soprano, who is teacher of voice at the Elgin Academy, as well as soloist at the Science Church, Elgin, Ill. Virginia Sellers, coloratura soprano, gave a debut recital, March 15, reviewed elsewhere in these columns; Patricia Betts, soprano, is a featured singer at the Bismarck Hotel, Chicago, and Eileen Deneen is the prima donna in Iceland Follies, now playing in New York.

American Conservatory Notes

Piano students of Edward Collins and voice students of Charles La Berge were presented March 9 at one of the regular Saturday afternoon student recitals at the American Conservatory. Psi Chapter of Delta Omicron gave a benefit recital March 6 at the Conservatory hall, featuring Anne Dry, soprano, and Lydia Smutny, pianist. Edward Eigenschenk conducted a forum on the Use of Ornamentation in the Works of Bach with the Van Dusen Organ Club, March 11, in the Conservatory organ salon, followed by an organ recital given by Miriam Clapp Duncan, student of Frank Van Dusen.

Gladys Hemus Singers Enlarging Membership

The Gladys Hemus Singers are enlarging their membership and changing to a mixed chorus. Auditions are offered to men and women singers who would like to join this group.

JOSEPH CREANZA,
faculty member of the Roosevelt College, Chicago, recently appointed director of the School of Music, in conjunction with Madi Bacon, dean.

Dan Baker Studio Activities

Laura Collins appeared recently before the Thursday Musical Club in Minneapolis, Minn. Peggy Pokarney has been engaged to give a recital by the Woman's Club, DeKalb, Ill., in April. Beverly Peterson, soprano, will be soloist at the annual High School Orchestra and Glee Club concert at Ottawa, Ill., later in the season. William Rollins, tenor soloist of the First Presbyterian Church, River Forest, Ill., appeared recently with Betty Mitchell, soprano, in a concert production of the Student Prince given at Logan Square. Lillian Hess, soprano, will appear as soloist with the Northwest Community Chorus at Portage Park.

Levy and Roberts Students Appear

Advanced piano students of Heniót Levy and violin students of Stella Roberts appeared at the American Conservatory recital hall, March 16, in a program drawn from the standard repertory of concertos and major works for piano and violin. Those who performed were Helene Lieberman, Eleanore Lanz, Arletta Kvitek, Brooks Wilder, Zenon Tuczynski, Frances Kramer, Elaine Katz, Dorothy Oriard, Pauline Murphy, Doris Neve, Kathleen Keck, Kathryn Hart, Hortense Neimarks and Pansy Jacobs.

Carl Craven Studio News

Marion Huebner Carter, soprano, lately returned from a six months entertainment tour in the European theatre with Charles Carter, baritone, has signed a contract with the Paramount Studios. Mary Allen, soprano, joined The Desert Song in Washington, D. C., March 4, as understudy. Wilma Reynolds Abel, soprano, who gave a program early in March before the Austin Woman's Club with Mariette Plante at the piano, has been engaged to sing the soprano role in Dubois' The Seven Last Words at the First Methodist Church, Lombard, Ill. Clifford Brier, tenor, and Paul J. Siffler, organist, appeared in joint recital at the Grace Evangelical Church, Naperville, Ill., March 17.

Erma Rounds Presents Voice Students

Erma Rounds presented in recital, Feb. 23, in the Fine Arts Bldg., a number of voice students from her studio. A taxing program of arias and songs was well chosen to reveal talent and capabilities. Those who participated were Marion Dingle, Roland Gilchrist, Iris Mayes, Ann de Vore, John Sauer, Maxine Morrison, Joan Urban, William Gilchrist, Rose Schneider, Sylvia Tross, Robert Schoen and Dolores Brosky.

Boguslawski College of Music Events

The Boguslawski College of Music presented Shirley Odelson, coloratura soprano, in a song recital, March 3. Her program included works by Verdi, Charpentier, Mozart and Tchaikovsky. She was assisted by Mildred Burgess and Noana Meyer, duo-pianists, who were heard in Milhaud's suite, Scaramouche.

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LOS ANGELES

ALFRED WALLENSTEIN,

left, signs another four-year contract as musical director of the Philharmonic Orchestra of Los Angeles, tendered by Harvey S. Mudd, president of the Southern California Symphony Assn., sponsors of the orchestra. (Photo by Otto Rothschild.)

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

Alfred Wallenstein, despite a strained ligament, led the Philharmonic Orchestra in a finely polished concert in the Philharmonic Auditorium on March 14. Highlight of the occasion was D'Indy's Symphony on a French Mountain Air, done with a becomingly flowing lyricism of expression and delightful clarity of phrase. Shibley Boyes gave a beautiful account of the piano part. The merry lilt of the Suite from DeFalla's The Three-Cornered Hat was engagingly presented, while Weber's Der Freischütz Overture was the curtain-raiser. Violin soloist was Bronislaw Gimpel, former concertmaster of the orchestra, who brought an appealing tone to the exposition of Glazunov's Violin Concerto.

Because of the painful though not serious injury, Wallenstein relinquished the baton to Eric DeLamarter for the second of the pair concerts, the following afternoon. The latter substituted Rimsky-Korsakov's Caprice Espagnole for the D'Indy work.

Fritz Busch Is Baton Guest

Fritz Busch took the podium as guest for the orchestra's concert of March 7, and proved a scholarly leader. He began with Beethoven's Overture to Egmont, and then led Brahms' Fourth Symphony. His own arrangement of a Dance Suite made up of Schubert items was stiff and rather indifferently orchestrated. The best effort was the closing Prelude and Love Death from Wagner's Tristan and Isolde.

Janssen and Peerce

The Janssen Symphony Orchestra responded with its customary sensitivity to the masterly baton of Werner Janssen in a particularly lovely concert March 17 which won enthusiastic applause from a packed house in the Wilshire-Ebell Theater. Continuing his Sibelius cycle, Janssen gave a vital, intense reading of the Sixth Symphony. Rubbra's orchestration of Brahms's Variations and Fugue on a Theme by Handel were etched with clear phrases and clean attacks, and Barber's Overture to The School for Scandal, was a model of neat jollity. A warm emotional glow pervaded a notable reading of Tchaikovsky's Romeo and Juliet Overture.

Jan Peerce was the soloist, and again proved himself the finest tenor of the present era. His beneficent tones were perfectly focused, infused with vibrant warmth and color, and enhanced by impeccable intonation that made every word clear in his aria, Celeste Aida, and songs by Rachmaninoff and LaForge. A storm of applause was sated by encores.

Recitals by Heifetz and Lawrence

Jascha Heifetz's unparalleled violin virtuosity was acclaimed at his Philharmonic Auditorium concert, March 6, presented by the Los Angeles Chapter of Hadassah. He began with an exalted reading of the Franck Sonata, with the admirable pianistic co-operation of Emanuel Bay, and continued with a Mozart D major Concerto, Saint-Saëns' Introduction and Rondo Capriccioso, and short pieces by Prokofieff-Heifetz and Joseph Achron.

The indomitable Marjorie Lawrence appeared in the Philharmonic Auditorium on March 16. Her large tones scored emphatically in Divinites du Styx and Isolde's Narrative. But her most delightful moments were in her group of Brahms lieder. Charles O'Neill provided passable accompaniments and untalented solo groups.

The General Platoff Don Cossack Chorus delighted choral lovers with an excellent concert in the Philharmonic Auditorium under the able direction of Nicholas Kostrukoff. Their opening group of sacred items also included Nevin's The Rosary in a Gretchaninoff arrangement. The list of secular items was warmly applauded, and the lively Cossack dances elicited cheers.

The program chosen by Pierre Luboshutz and Genia Nemenoff for their duo-piano recital in the Philharmonic Auditorium on March 12, consisted entirely of items originally written for two pianos, reserving arrangements for encores. The pair's splendid synchrony resulted in a notable interpretation of the Chopin Rondo and Brahms Variations on a Theme by Haydn. Milhaud's Scaramouche Suite was charmingly presented, and Saint-Saëns' Variations on a Theme by Beethoven made a fine climax.

Sample to Conduct on San Francisco Symphony Tour

The coveted post of Associate Conductor with the San Francisco Symphony Orchestra for the ensemble's transcontinental tour of three months next spring, has been allotted to James Sample, American born conductor now residing in Los Angeles. Sample will assume his duties prior to the tour, and will alternate on the podium with the regular conductor, Pierre Monteux. It will be the first time for a Western orchestra to show its wares in the East.

He conducted the Utah State Symphony Orchestra in Salt Lake City this season and has directed extensively in Europe and America, for a time was with the Metropolitan Opera in New York.

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Hollywood Jottings

Returning to the scenes of his pre-war triumphs, Otto Klemperer will conduct a series of six concerts in Italy and others in Stockholm and Paris this Spring. The erstwhile conductor of the Los Angeles Philharmonic Orchestra (1933-41) will be back in time for the Hollywood Bowl season, where he is expected to direct at least one concert.

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Helena Lewyn has had four recitals of her piano students in her Sunset Blvd. studio during the past few weeks. In addition, groups of certain ages and advancement have regular weekly meetings to play for each other and study music appreciation, harmonic analysis and sight reading. Among Lewyn pupils who recently have "made good" in various ways are Ann Blyth (Veda in "Mildred Pierce") soon to be starred in a picture at Universal, Norma Jean Nillson, on the radio, Natalie Kosches, Leonard Pennario, and Bobby Breen.

•

Radie Britain's Lament (Prison) was played recently by the Amarillo Symphony Orchestra, directed by Robert Barron. . . . Curtis Stearns, former piano accompanist for Vivian della Chiesa, Mona Paulee, Ann Jamison, and others, was guest conductor for the KFI Young Artists Concert on March 4. . . . Russell Daville donated his personal collection of Songs of the Maquis for the production of Gertrude Stein's new play, "Yes if for a very young man" at the Pasadena Playhouse. . . . Yvonne deCarlo is practicing dancing in a dress with a train, under the authoritative eye of Tilly Losch, dance director for Universal's "Fandango."

•

Warren Harr, baritone, pupil of Anna Graham Harris, has signed a contract with Dudley Chambers, vocal head of Warner Brothers in Hollywood. Corp. Harr secured the offer as a direct result of his musical activities during his service in the Army and especially for his work in Hollywood during the making of the film This is the Army.

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N. Y. Concerts

(*Continued from page 23*)

as fine as ever; a trifle smaller, but no weaker, and the exquisite phrasing and tonal control were all the more finished, rich and effective for the recitalist's vast experience. Giuseppe Bamboschek at the piano was as a mirror in reflecting perfection of accord between two artists. A talented harpist, Nina Dunkel, played several groups between the songs felicitously. T. P.

Marisa Regules in Solo List

Marisa Regules, young Argentine pianist, gave her recital, postponed from Dec. 7 last, in Carnegie Hall on March 11. She is a gifted musician with a propensity towards dramatic and youthfully impulsive expressiveness, but well controlled, and with a clean and accurate technique. Mozart's A minor sonata (K. 310), with its many dramatic accents, was performed in a spirited manner. With even more expression, and with youthful enthusiasm which captivated the audience, came Schumann's Carnaval in a genuinely romantic interpretation. Malambo, an Argentine dance, by Ginastera was performed for the first time; the well deserved applause was shared by the composer. Miss Regules seemed to be entirely at ease and evinced innate power in a colorful interpretation of Albeniz' El Polo; Requiebros from Granados' Goyescas was played brilliantly. The program also included Pachelbel's Magnificat, Bach's English Suite in E minor, and three sonatas by Scarlatti, performed in the style of those old masters. The further development of this talented artist deserves close attention. H. F. K.

Samuel Dushkin's String Program

A fair-sized Town Hall audience heard Samuel Dushkin, violinist, on March 12. There can be no doubt of this artist's musicianship and background but an occasional lack of interpretative focus caused some unevenness in tonal values. A Concertino by Pergolesi, Schumann's Fantasy, Beethoven's E flat major Sonata, and numbers by Strauss, Rieti, Virgil Thomson and Sarasate combined to form a well balanced program. The Thomson group of Three Portraits in program music style had its first performance. Eric Itor Kahn was the accompanist. J. K.

Bernard Kundell Appears

Bernard Kundell, violinist, opened his Town Hall recital on March 13, with Mozart's Concerto in A major. The tone quality and intonation which had come to the attention of Gershwin and was developed by Spalding, was still prevalent, although potentialities in technic and bowing style were not completely realized. The Dohnanyi Sonata followed and works by Chausson, Desplanes-Nachez, Gabowitz, Paganini-Spalding, and Saint-Saens-Ysaye comprised the third group. Artur Balsam was at the piano. J. K.

Bernhard Weiser's Pianism

Bernhard Weiser, pianist, spared little in energy and fireworks in his Town Hall recital, March 14. After the opening four Scarlatti Sonatas, he contributed an intense playing of the Schumann Fantasie, Op. 17, C major. His own study piled on the pyrotechnics already well displayed in Foss and Prokofieff numbers. The pianist's unquestioned mastery of the technical aspects of his art found further expression in the Mendelssohn-Rachmaninoff Scherzo from A Midsummer Night's Dream, the Paganini-Liszt Grand Etude, E-flat major, Ravel's Oiseaux Tristes, from Miroirs, and The Beautiful Blue Danube, by Strauss-Schulz-Evler. A. L.

Louis Kaufman Gives Novelties

Louis Kaufman, in his violin recital at Town Hall on Friday evening, March 15, played Delius and Bach first, the former's Sonata for Violin and Piano with Paul Meyer an excellent coadjutor, the latter unaccompanied. The vigor and restraint in the Delius showed well his firm tone and sensitive feeling while the proper detachment marked the authentic Bach. The Concerto by Aram Khachaturian was colorful and full of zest. Two works premiered were Gardner Read's American Circle, which proved spirited and Robert McBride's Aria and Toccata, 1946, a study in spiritual strife. Here's One (Negro spiritual) by William Grant Still, arranged by the violinist, made an impression of profundity. Aaron Copland's Hoe-Down (first New York performance), an arrangement of the finale of Rodeo, was decidedly striking. This highly original and stimulating program was deservedly received with marked enthusiasm by the many hearers. T. P.

Drozdoffs' Annual Appearance

Vladimir Drozdoff, his son Paul, and daughter Nathalie, gave a piano recital in Town Hall, March 16. The good-sized audience applauded them appreciatively. A. L.

St. Elizabeth Glee Club Heard

The College of St. Elizabeth Glee Club, under the able direction of Frederic Joslyn, conductor, gave a splendid concert at Town Hall, New York on Saturday evening, March 16. A large and enthusiastic audience was in attendance and the many fine example of ensemble singing were heartily applauded. L. C.

Kneisel String Symphony Applauded

The Kneisel String Symphony at Town Hall on Sunday evening, March 17, gave a program well worthy of its eminent conductor's reputation for high standards and authoritative readings. The Vivaldi-Franko Concerto Grosso in D minor had a particularly impressive Adagio, amongst other beautifully executed movements. The Schönberg Verklärte Nacht held atmosphere; the Chausson Concerto in D major, Opus 21 (for violin, piano and string quartet) was nothing short of delicious, what with Mr. Kneisel's lovely violin tone and Thomas Richner's impeccable pianism. Tchaikovsky's Serenade wound up the proceedings with a pervading charm. T. O.

Segovia Reappears

Andres Segovia, in recital at Carnegie Hall on March 17, showed himself as always a past-master of his instrument. He has done so much to lift the guitar to an honored place in the arts that one was not surprised to hear Frescobaldi, Scarlatti, Rameau and Haydn thus translated and still retaining their characteristic charm or dignity. Many of the works offered were, not unnaturally, dedicated to the recitalist, amongst them numbers by Ponce, Turina, Tansman, Castelnuove-Tedesco, and Torroba. The Spanish Albeniz fittingly was the last composer interpreted. The uncomfortably oversold house listened with delight, and the reception awarded the artist was all but deafening. T. P.

Elsie Madsen Bows

Elsie Madsen, 16-year-old pianist, did not choose trifles for her Town Hall recital, March 17. Though her technical equipment is promising, her interpretative ability must expand with her individual musical growth. In a Fugue by Reger, Bach's Chromatic Fantasy and Fugue, and Beethoven's Sonata in C sharp minor (Moonlight), the young artist's playing lacked conviction, though this was somewhat redeemed in the groups that followed, of works by Schumann, Brahms, Debussy, Ganz, Chopin, Liszt and Khatchatourian. A. L.

Sykora and Schwartz in Joint Recital

At New York Times Hall, March 17, Bogumil Sykora, cellist, and Herman Schwartz, pianist, appeared in a joint recital in a program that included the works of Beethoven, Bach, Valentini, Mason, Frank, Weiner, Tchaikovsky, and two compositions of Mr. Schwartz, Largo and Elegie. Lazar Weiner's Once Upon A Time was given a first performance. An appreciative audience warmly applauded the artists, who responded generously with encores. M. M.

Oscar Delvigne in Debut

The New York debut of Oscar Delvigne at Town Hall on March 18 presented the Belgian pianist in compositions of Bach, Fiocco, Rameau, Scarlatti, Beethoven, Liszt, Scriabine, Debussy, Paderewski and Chopin. Mr. Delvigne has a lovely tone which he makes the vehicle of a colorful and poetic temperament. Nervousness may have been the cause of occasional rhythmic lapses. He was enthusiastically received by his hearers. D. B.

Simon Barere Plays Liszt

An all-Liszt program was played by Simon Barere, pianist, at Carnegie Hall on March 18, comprising the Funerailles, Sonata in B minor, Polonaise in E, Etudes de Concert in D flat and F minor, Sonnetto 123 del Petrarca, Valse Oubliée, Gnomenriegen and Rhapsodie No. 12. Breathtaking speed and flashing technic made the evening an exciting one. Poetic charm and beauty of tone sometimes were subordinated to brilliance. D. B.

Harry Shub Heard

Harry Shub, violinist, who recently completed Army service, appeared in Town Hall on March 19 before a receptive audience. Louis Shub was the able accompanist. He played works of G. B. Somis-Salmon, Franck, Wieniawski, Beethoven, Bloch and Wieniawski-Heifetz. His playing, though not free from technical blemishes, had vitality and understanding of the music presented. D. B.

Nicolas Kopeikine Introduces Chabrier Rarities

Nicolas Kopeikine, playing in Town Hall March 19, was another in the series of excellent pianists who have made this season notable for fine instrumental performance. His program listed the Mozart Sonata in A Minor; Grand Variations on a Theme of Bach, Etude in F Minor, by Liszt; Prokofieff's Sonata in A Minor; Idylle and Danse Villageoise, by Chabrier; three Chopin numbers and the Glazounow Etude in C Major. Warm tonal quality, and at moments technical brilliance, distinguished the presentation of the material. M. C.

Ilona Szendy, soprano, was heard in Carnegie Chamber Music Hall on March 14 in a program including Bach, Schubert, Brahms, Debussy, Hugo Wolf, Mahler, Rudolph Ganz and other composers.

On March 16 the Sponsors of Art Association (created and directed by Vincent Sorey for the preparation and presentation of young music talent) presented Catherine Portell, soprano, in her first recital at Carnegie Chamber Music Hall, with Mr. Sorey at the piano.

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Flaws in Modern Voice Methods Analyzed by H. Maurice-Jacquet

Why do so many promising voices fray and show wear after a few years' professional use, while great singers of the past—Fugere, who sang at 82, Schumann-Heink, Battistini, Chaliapin, Clement, Melba and others—have demonstrated that the voice is not, by nature, so perishable?

H. Maurice-Jacquet points out that, besides these examples of other years, our own day has similar instances, such as Lotte Lehmann, Frieda Hempel, Povla Frijsh, all of whom have sung beyond the span allotted to most voices and continue to impress audiences and critics.

The secret, he believes, is knowledge of music and musicianship and its application to vocal usage. "Singers of the past," he said, "respected both vocal production and the composer's interpretative intent as an honest pharmacist respects a doctor's prescription. Contrast this with many present-day methods. If actual pharmacists paid no more attention to formulae than singers to the artistic intent, most of the population would be dead by now!

"A beautiful voice alone does not make a singer. The voice should be trained, mentally and physically, until the singer is as musically dependable as an expert player with a fine instrument. For instance, it is a misconception to use the word 'coloratura' as we do for only a small, specialized group of sopranos. Every singer should be able to do everything an instrument can that is playing the notes of his part.

Anent Crooners

"A curious technical development of today is that of the 'crooner,'" Mr. Jacquet went on. "Everyone knows what a crooner is. To me the term implies a very small percentage of pleasing voices and a large percentage of singers striving to avoid being in time with the orchestra and to baffle the listener as to which key they are singing in. The females of the species assume an artificially low tone, with generally one sole vocal objective—to kill as many overtones as possible."

Mr. Jacquet concedes the crooner school clear diction, extraordinary breath control and an intelligent delivery. "Many a serious singer," he said, "could profit by learning to round off a phrase as does Dinah Shore, thanks to the excellence of her breath control.

"Crooners, to my mind, are born with a limited vocal instrument. If they were in the serious field, they would be *diseurs*, not artists who depend on vocal fullness and richness.

"Crooning and serious singing do not 'mix.' This is not to say that serious singers cannot or should not sing popular songs, but only that they should sing in their own way, and not 'croon.'

"America today is richer, I believe, in naturally fine young voices than any other country. What is needed is patience and the realization that long, hard work goes into the making of a real musician." M. L. S.

THE SERIOUS STUDENT: CRAFTSMAN AND SEARCHER

By ALFRED MIROVITCH

MIROVITCH

A famous musician once said: "There are no great teachers; there are only great students."

While I cannot agree wholeheartedly with this dictum, nevertheless there is a profound truth hidden here. The greatest teacher cannot do as much for a student as the student can do for himself.

Naturally, he receives guidance and inspiration from the master, but it is mainly in those thousands of hours of practise, when his personality is slowly unfolding, that he acquires the mental attitude and habits of the painstaking craftsman and searcher in art—the two great cornerstones of artistic achievement in all ages.

A simple and wonderful tool in the service of "artistic achievement" is the common lead pencil.

The artist marks dynamics, shadings, changes of tempi, pedal, rhythmic indications, tone and color. Every means to, and mode of, expression is worked out by painstaking study and careful planning.

The artist knows exactly what he wants and what he is going to do. Nothing is left to chance or to mood.

For the serious student, the artist at work should be his model.

•

Like the artist, he should search for his own conception and plan in detail his own interpretation. In this is to be found the key to development and growth of his individual personality, without which he can make no real contribution to his art.

The student should always bear in mind that great achievements in any field of human endeavor have their roots in bold experimentation and patient search.

Philadelphia Orchestra Memorializes Bartók

PHILADELPHIA.—Participating in the memorial festival for Bela Bartók, the Philadelphia Orchestra under Ormandy performed the Concerto for Violin, with Yehudi Menuhin, soloist; and gave the world premiere of the composer's Piano Concerto No. 3, with Gyorgy Sandor at the keyboard. The orchestra, returned from its annual Southern tour, resumed its concerts. Saul Caston, former associate of this organization and now conductor of the Denver Symphony, was guest conductor.

Blanche Thebom was heard in recital for the Philadelphia Forum. Another concert highlight was the second program in the Great Masters Classic Cycle, given in the Academy of Music, involving 500 performances. James Allan Dash conducted the Beethoven Ninth Symphony with a chorus of 400, with Doris Doree, Nan Merriman, Donald Dame and Alexander Kipnis, soloists. Mr. Kipnis also contributed a Beethoven song and two Mozart arias. The program was opened by Jan Smeterlin, playing Mozart's A Major Piano Concerto.

Two recent performances by the Philadelphia LaScala Opera have been Donizetti's La Favorita, with Bruna Castagna, Franco Perulli, Alexander Sved, Nino Ruisi and other singers; and Faust, with Wilma Spencer making her debut here as Marguerite, Nino Martini, Ivan Petroff and Nino Ruisi. Giuseppe Bamboschek conducted both operas.

H. G.

Chicago Opera to Restore Emperor Jones

CHICAGO.—Plans for the 1946 season of the Chicago Opera Company, under Fausto Cleva, general artistic director, were announced on March 19. The season, extending from Sept. 30 to Nov. 9, will include as a novelty a revival of Gruenberg's The Emperor Jones, with Lawrence Tibbett in the title role which he created at the Metropolitan in 1932-3. New singers to be heard include the two young Italian singers, Ferruccio Tagliavini, tenor, and Gino Bechi, baritone, who make their American debuts next season; Set Svanholm, Swedish tenor, also new to this country; Blanche Thebom, contralto; Torsten Ralf, Richard Tucker and Ramon Vinay, tenors.

The repertoire also includes Aida, La Boheme, Amelia Goes to the Ball (Menotti), Tristan und Isolde, Rigoletto, Lucia, Madame Butterfly, Tosca, Carmen, La Gioconda, Samson et Dalila, Lohengrin, Mignon, La Traviata.

The roster of artists, in addition to those named, includes:

Sopranos, Josephine Antoine, Rose Bampton, Frances Greer, Dorothy Kirsten, Zinka Milanov, Patrice Munsel, Helen Traubel; Mezzo-sopranos, Bruna Castagna, Doris Doe, Gladys Swarthout, Kirsten Thorborg; tenors, Kurt Baum, Jussi Bjoerling, Raoul Jobin, Nino Martini, Armand Tokatyan, Marek Windheim; baritones and basses, Richard Bonelli, Wilfred Engelman, Julius Huehn, Virgilio Lazzari, Alexander Sved, Ralph Telasko, Hugh Thompson, Vittorio Trevisan, Leonard Warren; conductors, Fausto Cleva., Erich Leinsdorf, Nicolas Resciguo, Fritz Stiedry, and Roberto Moranzoni.

St. Louis Symphony Ends Record Year

ST. LOUIS.—The St. Louis Symphony concerts have concluded another season with continued popular acclaim. Vivian Della Chiesa and Artur Rubinstein, Albert Spalding, Helen Traubel and Robert Casadesus were among recent soloists. Novelties introduced in this series under Vladimir Golschmann included the local premiere of the Prokofieff Violin Concerto No. 1, played by Joseph Szigeti; Bernard Herrmann's lovely Welles Raises Kane; Herbert Elwell's Introduction and Allegro, a mildly interesting opus; the world premiere of Alfred Varlet's Chanson Tourangelle, a beautifully wrought work colorfully orchestrated and with a pleasing quasi-modern harmonic structure—the composer was present and received an ovation. Golschmann repeated by general request the Hindemith Metamorphosis on a Theme by Weber. Jesus Maria Sanroma was piano soloist in an all-Gershwin program for one of the regular pairs; both performances were sold out, with upwards of 1,000 turned away.

Omaha Club Announces 1946-7 Artists

OMAHA.—The Morning Musicale announces for its 1946-47 series the following artists: October, Martha (in English) with narrator, quartet, and pianist; November, Eleanor Skok, soprano; January, Barbara Holmquist, pianist; March, Dimitri Markevitch, cellist; April, William Gephart, baritone, and Henry Jackson, pianist.

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Activities of the Artists

Reinald Werrenrath conducted the 107th Mendelssohn Club of Albany concert on Mar. 13.

The Association of Women Directors of the National Association of Broadcasters held a meeting at the Hotel Roosevelt on March 16.

Paul Stassevitch replaced James Levy, violinist of the Hart House String Quartet, when the latter became ill in St. Louis and had to be rushed to Toronto for an operation for an eye ailment. Mr. Stassevitch finished the long tour of the organization in Georgia, Alabama, Kentucky and Kansas.

Beginning May 10, William O'Toole will not act as judge for the National Guild of Piano Teachers in St. Louis, Kansas City, Cheyenne and other cities. From July 8 to 20 he is to give accredited courses in creative piano teaching at DePaul University School of Music, Chicago, followed by courses in Seattle, Los Angeles and Houston.

More than 500 composers throughout the United States, Canada and the Latin Republics of the Western Hemisphere have submitted compositions for the Reichhold Music Award.

Edith Sewell, soprano, will give a recital in Carnegie Hall on April 28 for the benefit of the St. Charles Borromeo School Fund.

The YM and YWHA announces its annual contest for violinists, pianists, cellists and singers under 28 who are ready for concert debut. Winners will appear in the organization's Kaufmann Auditorium in 1946-47. Full particulars are obtainable from Department of Music of the 92nd St. "Y."

Charlotte Boerner, soprano, recently gave recitals at the Elks Club, Los Angeles and in Whittier, Calif.

The Mascagni Opera Guild presented Puccini's Madama Butterfly for the first time on March 23.

Greta Schoenwald, teacher of voice, was married to Thomas Wharton Phillips, Jr., on Feb. 28 at the Park Avenue Christian Church.

Charles Everett, tenor, following recitals in Danville, Lynchburg and Staunton, Va., had engagements in western Pennsylvania.

Ignace Neumark, who before the war was conductor of concerts in Scheveninger with the Hague Residentie Orchestra, is returning in May to Holland to take up his former assignment.

Elizabeth Newman spoke on Music for Pre-School Children before the Oxford Piano Teachers' Guild on March 14.

Stanley Chapple has been appointed permanent conductor of the St. Louis Philharmonic Orchestra, prominent amateur group which gives four concerts yearly. Mr. Chapple will make his home in St. Louis, where for the sixth consecutive year he will conduct all the concerts of the St. Louis Little Symphony. He will also train a large choir.

Russell Gerhart is guest conductor of a special orchestra on April 14 at the Soldiers and Sailors Hall in Pittsburgh, sponsored by the Pittsburgh Music Educators Club. This is his first appearance in Pittsburgh.

Josephine Antoine, coloratura soprano, sang the role of Rosina in The Barber of Seville for the first time this season at the Metropolitan on March 20.

Helen Traubel's appearance in Tannhaeuser with the Metropolitan Opera in St. Louis on May 13 will be the soprano's operatic debut in her home town.

Ebbe Hamerik's fourth opera, The Traveling Companion, recently was premiered in Copenhagen. The libretto by Karl Nielsen is based on the fairy tale by Hans Christian Andersen.

Lauritz Melchior was commissioned an Admiral of the Flagship Fleet of the American Airlines System on March 23 when he flew to Washington to appear at the Jackson Day Dinner.

Excerpts from Pergolesi's Stabat Mater and Mozart's Don Giovanni were given over WNYC on March 11 by a group from the New York College of Music (Arved Kurtz, director). Siegfried Landau was the conductor. On March 25 Suzanne Dyner, pianist, from the same school, played Schumann's Carnaval on that station.

Paul Nero has joined the faculty of the Juilliard Summer School to give courses in commercial music for all instruments and a master class in jazz fiddle.

Marguerite Kozenn, soprano, with Julius Chajes at the piano, sang numbers by Bizet, Franck, Faure and Jacques de Menasce at a recent evening of French Music and Painting presented by the Detroit Institute of Arts in cooperation with Crowley, Milner and Company.

The San Carlo Opera Company's thirty-fifth annual nationwide tour, inaugurated in Boston last September, ended on March 24. Before coming into New York Mr. Gallo's organization played a three-day engagement in Buffalo, the 70th city of the itinerary, on March 22, 23, and 24. The six months tour of 20,000 miles shows an estimated 500,000 gross audience. The company spent two months on the Pacific Coast. The management reports that in many cities the houses were sold out weeks in advance of the appearances.

Two recent programs in the Kellogg Gems series presented by Lucile Kellogg at the West Side Branch of the YMCA brought performances by Rosalie Maresca, Stefania Sniezna and Olga Christie, sopranos; Angelo D'Amico, boy soprano; Bertram Rowe, baritone; Mirko Markovitch, guitarist; and Estelle Parnas, pianist. Accompanists were Florence Winsilmen and H. Spencer McEvoy.

Two singers from the Metropolitan Opera have received honorary memberships in Sigma Alpha Iota. Jennie Tourel was initiated by the chapter at the University of Michigan, Christina Carroll by the chapter at the University of Miami.

Maria Jeritza, soprano formerly of the Metropolitan Opera, will give a recital in Carnegie Hall on April 29. On March 22 Mme. Jeritza sang for the wounded veterans in the Naval Hospital at St. Albans, L. I.

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NEW PUBLICATIONS

Herbert Elwell of Cleveland, Ohio, has won the $1,000 award of the Paderewski Fund for the Encouragement of American Composers for his composition for chorus and orchestra entitled Lincoln (Requiem aeternam). Arthur D. Hill, Wallace Goodrich and Adams Sherman Hill, Trustees of the Fund, announced the award.

G. Schirmer, Inc., has appointed Benjamin V. Grasso head of the Educational and Symphonic Orchestra department. He will assist directors of school choruses, bands and orchestras, select program material, and aid conductors of symphony orchestras choose American works for programs. Mr. Grasso has been Supervisor of Music in the Eastchester public schools for 12 years, has served as president of the Westchester Music Directors Association and as chairman of the In-and-About New York Music Education Club. . . . The Boston Symphony Orchestra will play the first performance of Samuel Barber's new concerto for cello and orchestra on Apr. 5, under the direction of Serge Koussevitzky with Raya Garbousova as soloist. The work was completed on Nov. 27 at Mt. Kisco, New York. . . . The Readers Press is launching a music division under the direction of David Ewen. Emphasis will be on non-technical books in every phase of music designed for the non-professional musician.

Firm Marks Centenary

The firm of Hamilton S. Gordon, Inc., recently celebrated its 100th year in the music publishing business. Originally founded by Stephen Thayer Gordon, the present direction is under Hamilton S. Gordon. Specializing in books, church and educational music, the firm numbers among its affiliations over the century Oliver Ditson, Gould and Berry, James Bellak, Charles W. Harris, and Firth Pond and Co.

An Island Festival, a ballet suite for symphony orchestra by Granville English which was played recently in Washington, is in the Carl Fischer catalogue. . . . Ted Mossman, head of the Fanfare Music Co., editorial staff, played the first performance of an untitled Gershwin piano piece from manuscript on the initial Encore Concerts series presented by Art Ford at Times Hall.

Contest for Choral Works

Six weeks of experimental choral compositions will be offered starting June 10 and extending to July 20 at the Millikin University Laboratory Choir of Decatur, Ill., under the direction of Carl Van Buskirk. The purpose of the project is to give new and unheard choral compositions a public performance under favorable conditions, thereby encouraging the modern choral idioms.

The deadline for submission of manuscripts is Sept. 15, 1946, and the public Choral Laboratory program is scheduled for January, 1947. The competition is open to any composer living in the U. S. and all who are interested in submitting manuscripts should notify Mr. Van Buskirk at the Millikin University as soon as possible.

Wins Two Top Awards

Fourteen-year-old Philippa Duke Schuyler, daughter of an associate editor of the Pittsburgh Courier, recently received the two top awards at the Youth Festival Concert in Detroit sponsored by the Detroit Public Library, Wayne University and the University of Michigan Extension Service. The young composer's Manhattan Nocturne was awarded the first prize and one of the movements from her symphony Fairy Tales was awarded the second prize.

For Flute, Oboe, or Violin and Piano

SONATA No. 6 IN G MINOR, by Vivaldi. McGinnis and Marx, N. Y. $2.

With this release, McGinnis and Marx make their first appearance. Their policy will be to present a series of original compositions for wind instruments by eighteenth-century masters. The introduction to this edition carefully explains the work and the editing done on it. Without obscuring the original text, articulation marks and other editorial impedimenta have been added; suggestions for the players are set forth, and any deviations from the text are explained. (There are very few of the latter.) The printing and format are excellent, a figured bass has been set by Erwin Bodky, and a cello or bassoon part, edited by Eva Heinitz, has been supplied for those who wish to double the bass in conformity with the custom of the period. Vivaldi wrote the piece, as a reproduction of the title page shows, for "bagpipe, hurdy-gurdy, flute, oboe, violin, with *basso continuo.*" The music, of course, is in the best vein of the classic Italian school. Further releases of McGinnis and Marx will be watched with interest.

For Two Pianos

SECOND CONCERTO, Op. 18; FOURTH CONCERTO, Op. 40, by Rachmaninoff. Charles Foley, N. Y., $2 and $3 respectively.

The second concerto arranged for two pianos (that is, with an orchestral reduction for the second piano) was made available some years ago by the same publisher, but it was in a volume that contained several other works. Now it can be obtained separately. The fourth concerto, which appears for the first time, differs considerably from the published score. Rachmaninoff constantly was revising his compositions. He himself was working on the second piano reduction at the time of his death; it was completed by Robert Russell Bennett. It is more difficult than the reduction of its companion work, and much more pianistic, though essentially a statement of the orchestral terms.

For Piano Solo

SIX PRELUDES, by Vytautas Bacevicius. Paragon Music Publishers, N. Y. $2.

The preludes are Op. 3 No. 1; Op. 38, Nos. 2 and 3; and Op. 40, Nos. 4, 5, and 6. All are difficult virtuoso material, intended primarily for the concert stage. The composer, an excellent pianist, knows his medium well. Harmonically he is modern, though not in too dissonant a manner, and the music might find appeal in those who wish to present modern, non-percussive piano material. The six pieces are, respectively, andantino, andantino doloroso, allegro moderato, allegro sensibilmente, moderato, and allegro vivace con fuoco.

THIRD PIANO SONATA, by Vincent Persichetti. Elkan-Vogel Co., Inc., Philadelphia. $2.

This is an interesting work. Its three movements are entitled Declaration, Episode, and Psalm. It might be argued whether the piece is especially suited to the piano; certainly an orthodox virtuoso would see little opportunity in it. On the other hand it has some pungent, gripping harmonies, and the Psalm, which is a trifle too long, is a thought-out, deeply felt movement. The modulations throughout are modern but the approach is more serious than most compositions of its caliber, where dissonances are used because they are fashionable. Here they mean something.

For Violin or Cello and Piano

NOW THE SHEEP SECURE ARE GRAZING, by Bach, arranged for cello and piano, and violin and piano, by Frank La Forge. Carl Fischer, Inc., U. Y. 50c each.

Like others in the same series (flute, clarinet, etc.), the melody is more familiarly known as Sheep May Safely Graze, and is one of Bach's most popular. These arrangements are aimed primarily at the amateur, though they could find a spot on a concert program. The piano parts are fairly easy, the violin part has some problems in bowing and double stops, the cello part is a long cantilena.

Songs

EVERYTHING THAT I CAN SPY, poem by James Stephens, music by Gene Bone and Howard Fenton. 50c. UNDERSTATEMENT (words by Admont Clark), BORED (words by Jessie Ward Haywood), by Paul Sargent. 50c for both. Edwin H. Morris & Co., Inc., N. Y.

Available for low and high voice, the first song has a fairly simple piano part that is spiced with some augmented harmonies. The vocal line is not particularly distinguished but fits the music well. Understatement and Bored are marked by some ambitiously mock-serious poetry. "Silver flashes in the grass. What is it, I wondered. Is it a butterfly, It's wings breathing silver in the sun? A dewdrop living and pulsating? I walked aside to see A piece of cellophane." (Understatement.) ". . . Must I always have a cigarette stuck in my face Until world without end? Must I always hear 'Do have a cocktail, Do have a cocktail' When I loathe the darn thing? Surely there's something new under the sun; Something to make the heart sing." (Bored.) The music is appropriately scaled to the words, being flip and carelessly tossed off, with a slight chromatic flavor. Both are very short. Their ranges lie between middle C-sharp to F-sharp.

THREE FABLES DE LA FONTAINE (La Cigale et la Fourmi; L'Oiseau blessé d'une fleche; La Grenouille qui veut se faire aussi grosse que le Boeuf), by Marcelle de Manziarly. Associated Music Publishers, Inc., N. Y. 75c, 50c, and 75c respectively.

The first song in the group is the familiar story of the Locust and the Ant. It is in F sharp major and the piano part is of moderate difficulty. The second is the Bird Wounded by an Arrow and is a very slow song of only twenty measures. The third which tells the story of the Frog Who Wishes to be as Big as the Ox is the most difficult pianistically. It has a tempo marking of *animé.* Musically all three of these numbers are illustrative of the post-Ravel school. There is a strong Gallic quality to each of them and the dissonances are treated in a very sophisticated manner. These are primarily concert songs.

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BERNICE FROST SAYS...

The time available to the private teacher for giving piano lessons after the close of the school day is usually only three or four hours. This is a short period, and while teachers write that they are giving lessons in the early morning before school and at the noon hour, it still does not make a satisfactory schedule. We are in receipt of numerous letters asking whether anything can be done about it.

This is a serious problem. A common reaction seems to be that no solution is in sight until the educators in day schools realize more fully the importance of the private music lesson—not only piano but violin and other instrumental lessons.

It is not so much that educators do not sense the importance and appreciate the educational value of private music instruction as that there has not been sufficient effort made to find a solution to this problem.

That a working plan could be found for the educational systems of the larger cities has not as yet been proved. However, there must be an answer to this dilemma since for many non-musical problems a forceful demand has brought about a solution.

•

There are many high schools throughout the country where credit is given for private piano study. The students are excused for their piano lessons during a study hour or extra-activity period. This has proved, and is still proving, to be a satisfactory arrangement.

In many smaller cities, especially in the South, a plan has been worked out by the parents and the boards of education, whereby the music room in each building is set aside for the use of local piano, violin, voice and other private teachers. They may teach from eight or nine o'clock in the morning until three (and in some schools until five o'clock) in the afternoon.

This is an ideal setup, as it saves time and transportation for older pupils and for parents with younger children. The teacher has a good teaching day and definitely does much better work. There seems to be no reason why this arrangement could not be used in every school building, especially in the smaller cities. The larger communities should at least give it a try, as it can be made to work.

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This is, however, not a problem for the piano teacher alone. While the boards of education, superintendents and principals can easily put aside the requests of the private teachers, demands of the parents are a different proposition, since they are the taxpayers and must be given consideration!

School educators are, for the most part, considerate, co-operative and appreciative of the importance of music. The seeming lack of co-operation found in certain cases is only the result of the many problems arising within the school system itself. These burden the educators to the point where they feel they cannot take on any extra activities.

This, however, is no excuse. The Parent-Teachers Associations and private teachers in every city, town and village should ask the co-operation of all school educators in adjusting this situation. It cannot be done by talking only; there must be action. This is one of the greatest needs to be met in music education today.

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Arranging Recitals

I wish to begin planning for my late spring recitals, and I have about fifty pupils in my class. Would it be better to arrange them, as my predecessor has done, according to age or have mixed ages and grades in each of two or three recitals? The pupils seem to prefer the former grouping but, being new in the community, I would like to present this different grouping. What do you advise?

K. M.

Making a change in these programs is better, not only because you are new in the community but because inclusion of all ages and grades in a program is generally more interesting to the listeners. If you have children six years of age and younger, I suggest they be placed at the end of the first half of the program. If you have a few advanced pupils, especially suitable for the end of the programs, they could play on more than one recital with different selections on each program.

NOTES ON SOME RECENT ISSUES

By GUSTAV KLEMM

For Piano

GAVOTTE IN G MAJOR, by Jean Williams, 30c. This sprightly two-page piece is cast in the traditional musical mold and, within its classic confines, manages to be thoroughly charming. A delight to play. **THE OLD SPINET,** by Jean Williams, 40c. This Minuet Antique runs to five pages and achieves considerable variety before it has run its course. Well-written and interesting. **JOLLY BAGATELLE,** by Mark Nevin, 30c. As the composer advises us, in a footnote, a Bagatelle is "a short piece in light, frivolous style" and that's just what he has written. Youngsters will love it. Flashy. **DREAM WALTZ,** by Mark Nevin, 30c. The title aptly describes this two-page piece which rocks gently between tonic and dominant (augmented). Single notes in the right hand which is occasionally crossed by the left. **BALLET DANCER,** by Inez Howell, 30c. A bit of *rubato* will help this venture in three-four time. Two pages. **JEST A FUGUE,** by Mark Nevin, 30c. Using as theme, the old English Morris dance known familiarly as "Country Gardens," the composer imparts his contrapuntal message in a way that will intrigue the young beginner and whet his interest in more ambitious ventures along similar lines. A good idea. Schroeder & Gunther, Inc., N. Y.

WHERE GO THE CLOUDS?, by Sarah Louise Dittenhaver, 35c. A delicate, atmospheric piece that reveals anew the composer's sensitive harmonic feeling and flair for fashioning expressive melodies. An interpretative challenge that the imaginative pupil will welcome. **SWISS VILLAGE,** by E. Cox Todd, 35c. Much use is made of yodel intervals, echoes and music-box effects, not to mention the cuckoo which pops up in the final measures. Midway there is a more sustained, placid episode that appears and sounds a bit more difficult than it actually is. **POEME,** by Gardner Read, 35c. A truly lovely bit of impressionism that is pianistic and a delight to play, and re-play. The opening 7-4 rhythm poses no serious problems and midway changes to 6-4. The harmonic treatment is fascinating and it all adds up to an above-average recital piece of modest proportions. J. Fischer & Bro., N. Y.

MUSIC FOR CHILDREN, by Serge Prokofieff, $1. These 12 delightful and reasonably easy pieces will make their greatest appeal to the student who is not confounded when the melody and/or harmony step slightly out of conventional bounds. The music was written in 1935 and represents the Russian composer's efforts to turn out educational material several cuts above the customary. Interesting. Leeds Music Corp., N. Y.

Chart

KEYBOARD CHART WITH ELEMENTARY THEORY, by Thomas J. Gerald, 60c. This chart, on fairly heavy board, is a compactly designed item that should prove of value in the instruction of the beginner. The four middle octaves of the piano are shown and above each note is its name, further clarified by showing the correct position on the staff of each note. The chart, measuring 28 in. x 13 in., further contains the circle of fifths; a table of all major and minor keys; time signatures; the form and value of notes and rests, and a brief explanation of the notes starting with two ledger lines above and below the staff. Paragon Music Publisher, N. Y.

Collections

FOR LITTLE HANDS AND VOICES, by Clare Robinson, 60c. This 32-page collection, consisting of "piano pieces with words," starts with the simplest sort of word-and-music combinations and gradually progresses in difficulty. From the key of C (whole notes), we gradually move forward as far as E flat and D, stopping along the way to introduce more complicated rhythms, triplets, etc. Jeanne Tallec did the illustrations. G. Schirmer, Inc., N. Y.

Songs

NOT IN VAIN, by Janie Alexander Patterson, 35c. Within its modest confines this two-pager manages to be reasonably expressive of Emily Dickinson's short and familiar verse. For low voice, a tenth in range. **LAST NIGHT I WALKED IN THE GARDEN,** by Alliene Brandon Webb, 50c. In this ballad, the singer walks alone, in the proverbial and populous garden, dreaming dreams of happier days spent there with a loved one. The range is from middle C to the E an octave and a third above. The composer also provided the words. Theodore Presser Co., Philadelphia.

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Olga Samaroff, long associated with the Juilliard School of Music, will teach in the Juilliard Summer School for the first time this season, giving a course in applied technics of the pianist. Other new faculty members include Teddy Wilson, who will conduct a course in piano jazz improvisations; Rene Maison in coaching in operatic repertoire; Barry Ulanov in the development of jazz, swing and allied forms in American music; Adele Katz in the Schenker approach to music; and Lyn Murray in radio choral ensemble. The coming session will be the fifteenth of the Summer School.

Peabody Faculty Series

Current artists on the Peabody Faculty Recital series include Edward Weiss, pianist, March 8; Alexander Sklarevski, pianist, 15; Cecil Figelski, violist, 22; Austin Conradi, pianist, 29; Edouard Nies-Berger, organist, April 5; Oscar Shumsky, violinist, 12; Pasquale Tallarico, pianist, 26; Marie Roemaet-Rosanoff, cellist, May 3; Hans Joachim Heinz, tenor, 10.

Colorado College Summer Courses

Colorado College, Colorado Springs, Colo., offers summer courses from July 1 to Aug. 24. The summer music faculty includes Cecil Effinger, band; Robert Gross, violin; Johana Harris, piano; Roy Harris, composer in residence; Frederick Tooley, voice; John C. Wilcox, voice-vocal pedagogue. Visiting artist-teachers are Josef Gingold, violin, Detroit Symphony; George Howerton, choral director, Northwestern University; Ferenc Molnar, viola, San Francisco Symphony; Guy Mombaerts, pianist; Carl Stern, cello, New York Philharmonic. An eight-week festival presents works of Bach, Mozart and contemporaries, and a conference on the fine arts will be held Aug. 3, 4, 5.

Mu Phi Chapter for Virginia U.

Mu Phi Epsilon, national music sorority, announces the installation on March 2 of Phi Psi Chapter at the Mary Washington College of the University of Virginia, Fredericksburg, Va. Ceremonies for the 22 charter members were conducted by Dr. Charlotte Klein of Washington, D. C., national second vice president, who is a member of the Mary Washington music faculty. She was assisted by members of the Phi Gamma Chapter at Baltimore and the Alumnae Chapter at Washington, D. C. The president of the new chapter is Edna Harris, and the faculty adviser, who was in charge of the installation arrangements, is Vera Neeley Ross of Washington, D. C., also a member of the voice faculty of Mary Washington College.

Edgar Schofield Artists In New Assignments

Loren Welch, baritone, takes the leading role in the musical production On The Town, at the Great Northern Theater, Chicago, during April. Mary Rhett presented two groups of contralto numbers as guest soloist of the St. Cecilia Club, Staten Island. James Eby has been engaged as bass soloist at the Church of Heavenly Rest, New York, and Ira Bowles is bass-baritone soloist at Riverside Church, New York. May Frances Ross, soprano, has filled recent radio engegements, among them the Toscanini broadcast of La Boheme and the Story of Music, with Frank Black and the NBC Symphony. All are artist-pupils of Edgar Schofield.

National Guild of Piano Teachers Notes

Jean Geis, who won the Young Artist Diploma of the National Guild of Piano Teachers with superior rating (Elizabeth Gest, judge), played at Town Hall on March 28. Miss Geis was for seven years a pupil of Ralph Zirkle of Springfield, O., and, out of 111 contestants, won a Juilliard scholarship with Olga Samaroff.

Elizabeth Z. Perry has been elected president of Piano Teachers Forum, New York Organization.

Julia Broughton, who will judge for the guild this year, is the new president of the Piano Teachers Congress, which meets each month in Steinway Hall.

Edna Houser of Springfield, O., representing Zirkle Studios at the MTNA Convention, has made a study of the effect of National Guild Auditions on 150 pupils. Her findings show a general increase of interest in Bach, 70% increase in repertoire and 60% increase in theoretical subjects.

Carl Roeder, one of the deans of the guild, reports that his pupil, Doris Frerichs, has returned from a recital tour in Washington, Boston and Providence, and he is presenting another pupil on April 4 in Times Hall.

Edwin Hughes, of the National Membership Committee of the guild, is presenting artist-pupils on WNYC Sunday mornings at 11:30.

Irl Allison, founder and president of the guild, reports unprecedented enrollment.

Queena Mario Pupils in Many Musical Programs

Frances Bible, mezzo-soprano and a pupil of Queena Mario, and Richard Gregor, pianist, pupil of Olga Samaroff, were the young artists selected for the An Hour of Music program presented on Mar. 7 at the Cosmopolitan Club by courtesy of Mrs. Harold A. Caparn. Miss Bible recently was heard on CBS's New Voices in Song.

Other Mario artist-pupils who are currently appearing include Audrey Bowman, who left for New Orleans to sing the lead in three performances of Mozart's Escape From the Seraglio with the New Orleans Opera. Andzia Kuzak made a three weeks' tour in March in scenes from Italian opera as Salvatore Baccaloni's leading lady. Dorothy Stahl sang on the Church of the Air and New Voices in Song broadcasts, and recently was soloist with the Dessoff Choirs in an all-Schütz program at Hunter College. Miss Stahl and Annette Burford alternated in the female lead in the Juilliard production of Puccini's La Rondine on March 8, 9, 11 and 12. Fernand Martel sang one of the male leads, and Bernice Fries had a secondary role.

MEMBERS OF THE SIGMA ALPHA IOTA

at Oklahoma College for Women, Chickasha, Okla., initiated Patricia Travers, violinist (center), into honorary membership on the occasion of her recent concert there. Present for the initiation, other than Alpha Chi officers and members, were Annelle Chandler, national vice-president of Sigma Alpha Iota, and Lillian Goforth, vice-president of the National Federation of Music Clubs and honorary member of the Alpha Chi Chapter.

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CLAUDIA FRANCK,
dramatic coach, recently spent three weeks in Hollywood as the guest of Joan Caulfield, one of the well-known artists who work with her. Miss Franck attended the ceremony at which the Motion Picture Academy of Arts and Sciences made its annual awards for best picture performances of the year at Grauman's Chinese Theatre and afterward was the guest at a dinner given at Larue Restaurant for film players. She returned to New York on March 23 to resume coaching in her studio there.
(Bruno of Hollywood Photo.)

Pupils of Maude Douglas Tweedy In Many Engagements

Artist-pupils of Maude Douglas Tweedy are active in several fields. Jessie Armor, soprano, who sings at St. Nicholas Collegiate Church, gave a recent concert for Sigma Alpha Iota. Pat Asta, tenor, is soloist at the Bushwick Memorial Church, Brooklyn, and the baritone, Luther Johnson, has been heard in a series of concerts over WNYC. Leota Fisher is soprano soloist at the Hitchcock Memorial Church, Scarsdale, N. Y. Larra Browning sang recently at the Forest Hills Community Church. Ruth Krug, contralto, won a scholarship from the Kathryn Long Foundation; she is soloist at St. Andrew's Church, South Orange, N. J. Vivian Thomson is the featured soprano at the Scarsdale Christian Science Church, Betty Hay at the Union Methodist Church, New York. Agnes Long is director and soloist of the Catholic Choir at St. Alban's Naval Hospital; other soloists there are Patricia Steinle, soprano, and Elizabeth Moran, contralto. Susan Habig takes the soprano lead at Holy Trinity Church, Hackensack, N. J. Ruth Krug, contralto, gave a recital at Christ Church, New York. Mme. Tweedy recently gave a tea for the New York City Alumnae Chapter of Sigma Alpha Iota, with a program by Doris Jacquin, soprano.

Lucie Lenox Artists Sing

Artist-pupils of Lucie Lenox include Elaine Corak, soprano, who has been appearing for the armed forces for several months. She sang at Seaman's Center on March 12 and at the Janet Ropers Club on March 15. Vivian Salonikas, coloratura soprano, was soloist for a recent wedding at St. James Church, Stratford, Conn. Emery Darcy is booked for recitals in Pennsylvania and Virginia between his engagements with the Metropolitan Opera.

Kleckner Pupils Heard

Catherine Miller and Betty Blanc, sopranos, Claire Gromet, contralto, and Adam Miller, bass, all pupils of Millicent Frances Kleckner, sang arias from Aida and Faust on Mar. 10 at the Beekman Tower Auditorium. The Grand Operatic Concert was presented by the Young Artists Opera Company under the direction of Salvatore Avitable.

NYSTA Honors Carson

The March 19 meeting of the New York Singing Teachers Association was held in honor of Leon Carson, past president of NYSTA and the newly elected president of the National Association of Teachers of Singing. During the first half of the program Mr. Carson, in an interesting talk, gave his listeners a description of the ideals, purposes and activities of the National Association of Teachers of Singing. He also pointed out that a number of the leading members of NYSTA also hold high posts in the National Association, and outlined the important part that both National Association and NYSTA members had played in the recent Detroit convention.

In stressing the importance of the NATS to the voice teaching profession throughout the United States Mr. Carson stated that for the first time the singing teachers now have an opportunity to become part of a movement which has already proven a tower of strength to them collectively and individually. He said that a code of ethical practice had been proclaimed on a national basis and that the singing teachers of America now have a national clearing house, as it were, to which they can go for advice and encouragement and from which they will receive important information and the dissemination of appropriate literature and pronouncements. He stated further that it is the purpose of NATS to provide a central motivating source, not only for academic advancement and the elevation of teaching standards and practices, but also for the actual protection of its members against bad legislation and through the advocating of good legislation.

Peggy Wood, star of stage and operetta, was guest speaker. Her amusing tales of the great and near-great, discussion of stage requirements and description of methods employed in overcoming vocal disabilities held the attention of the assembled teachers and guests.

Helen Chase Singers Appear

Singers from the studio of Helen Chase are appearing extensively. Ingrid Robertson, Danish soprano, was soloist in Verdi's Requiem at Fort Monmouth, N. J.; in addition to solo work at Temple Israel, New York, she has been engaged by a prominent church in Brooklyn; appeared in Babes in Toyland, and a television program over NBC; filled a re-engagement before the National Association for American Composers and Conductors. Raymond Ross, baritone, has renewed his contract as soloist for St. Luke's Church, New York; he receives his Masters Degree in Music this summer. Under the auspices of the Syracuse Morning Musicale Mildred Oakes Kingsley will sing 2 groups of soprano solos on April 5 in Syracuse, New York, supported by a men's chorus and large orchestra. A leading role in the operetta The Enchanted Garden by Robert Skilling was sung by Jeanne Lee, mezzo-soprano, in New York; she sang Suzuki in Madame Butterfly with the Mascagni Opera; with her brother John, baritone, she was heard in solos and duets in Miami, Florida. Early in May, Cleonice Montevare, soprano, formerly with the Chicago and Cincinnati Operas, will give a concert in Union City, N. J. Mrs. Gilbert Moorhouse, soprano, between engagements in New Jersey, is soloist at the Grove Reformed Church; North Bergen, N. J.

Miss Chase, a member of NYSTA, will continue teaching throughout the summer at her New York studio.

School Marks Anniversary

The School of Music of the Brooklyn Free Musical Society marked its 20th anniversary with a luncheon at the Hotel Plaza, at which plans for the school were announced by Assemblyman Bernard Austin, president of the board of trustees, and Dmitry Dobkin, general director and dean.

Novelties for Schola

Spanish and contemporary Russian music will be presented by the Schola Cantorum, Hugh Ross, director on April 30 at Carnegie Hall. Assisting artists will be Paul Draper and Ana Ricarda, dancers; Gerald Warburg, cellist, and others.

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"Singing Principles Are Like Speech"

JOSEF MORSON
(Photo, Wyss Studio.)

Correct singing has its basis in correct use of the speaking voice, says Josef Morson, whose vocal instruction stems from this principle.

"It's a logical premise," he points out. "The same delicate organism is used to produce both singing and speaking tones, and injury can result through bad habits in either mechanism. On the other hand, if speaking and singing are done properly, the beauty and quality of the tones will be secure and enduring."

Mr. Morson starts the beginner at his studio by taking him through a series of speaking exercises consisting of vowels alone and in combination with the various consonants, embracing a pitch range of two octaves and more, which should be the range of any properly produced speaking voice. These exercises free the entire vocal mechanism, forming the foundation for the singing exercises, songs, etc., that follow. He states that vocal students who have spent years in study, without any degree of success, will be agreeably surprised at the efficacy of these exercises in removing their vocal faults.

The transition from speaking to singing comes easily, Mr. Morson says, when the foundation has been laid. For instance, a baritone pupil who has learned to "speak" the aria Di Provenza from La Traviata will follow the same pattern of resonance, emphasis, phrasing and rhythm in the singing version.

"This method," continued Mr. Morson, "takes cognizance of the principles of Dr. P. M. Marafioti, who sets them forth in his book, Caruso's Method of Voice Production. The book was endorsed by many famous singers, among them Enrico Caruso, to whom it was dedicated. Caruso wrote, 'If the experts of the Art of Singing knew the basis on which Dr. P. M. Marafioti's method of voice culture is founded I am sure they would not resort to any other method. The principles set forth are scientific but simple, and revert to the real source of the voice, Nature, therefore they are the most correct. I am glad to express this personal conviction of mine for it harmonizes with my own conception of singing. It can be of great service to those starting out in the study of singing as well as to those who have already entered into an artistic career.'"

M. L. S.

Pietro Marchi to Give Double Bill in Chicago and Detroit

CHICAGO.—Pietro Marchi, Chicago tenor, voice teacher and coach, former assistant manager of the Ravinia Opera, has engaged the Chicago Civic Opera House for his production of Cavalleria Rusticana and Pagliacci on Easter Sunday afternoon, April 21.

Mr. Marchi, who has taught many Chicago artists and is known for his opera, radio and concert appearances in the Middle West, aims to give aspiring young American artists an opportunity to appear in major productions of opera. He has associated with him in these performances the prominent baritone George Czaplicki, who will appear as guest in the role of Tonio in Pagliacci.

Others to be heard are: Santuzza, Marie Eberhardt; Turiddu, Enrico Clausi; Alfio, George Bekridge; Lola, Shirley Polcer, and Lucia, Jeanette Barron; Canio, Josef Cristea; Nedda, Dorothy Lawton; Silvio, Mr. Bekridge, and Beppe, Carl Chevedden. Leo Kopp will conduct, and Philip Fein serve as stage manager. The chorus and orchestra, as well as scenery and costumes, will be from the Civic Opera House.

The performance will be repeated, with a few changes in cast, at the Masonic Auditorium, Detroit, Mich., Saturday, May 11. There the role of Santuzza will be sung by Winifred Dell, Turiddu by Josef Crestea, Canio by Clark Simpson, and Nedda by Maria Karelas.

De Menasce Works Heard

Four performances of works by Jacques de Menasce were given recently. Gyorgy Sandor, at his concert at the Harvard Club for The Bohemians, played Perpetuum Mobile (which he had introduced at his Carnegie Hall recital in November). De Menasce's Toccata was heard in the Keyboard Master Series of Feb. 3, and his Sonatina No. 3 was premiered in the Guest Artist Series over WQXR on Feb. 16. On Feb. 20 Mr. de Menasce was soloist on the American Music Festival over WNYC, his program consisting of Paul Bowles' Sonatina, William Bergsma's Three Fantasies, Lou Harrison's Serenade, Theodore Chanler's Aftermath, Donald Fuller,'s Two Piano Pieces, and his own Perpetuum Mobile.

MARGUERITE KOZENN,
soprano, takes the oath of American citizenship from Federal Judge Frank A. Picard in Detroit.

Josef Wagner Work On ISCM Program

Beveridge Webster gave the first performance of Josef Wagner's Second Piano Sonata, op. 22 on March 24 in a Forum Group Concert of the International Society for Contemporary Music at Forum Hall. The same program included a Piano Sonata by J. Beeson, songs by W. Ames, and Introduction and Scherzo for Clarinet and Piano by Johan Franco.

PASSED AWAY

THOMAS F. DUNHILL, 69, British composer and professor at the London Royal College of Music, died at Scunthorpe, Lincolnshire, on March 13. Born in Hempstead, he was trained at Kent College and the Royal College, the staff of which he joined in 1906. He founded and for 12 years conducted a chamber music series which brought out many new English works in London, visited Australia as adjudicator, lectured and wrote studies of Mozart, Elgar, Sullivan and a survey of chamber music. His ballet Gallimaufry was produced at the Hamburg Opera in 1937.

He composed several operas, notable chamber and orchestral music, and songs.

ALBERT NOELTE, 61, professor of musical theory at Northwestern University since 1932, died March 2 at the Belmont Hotel, Chicago. Born in Starnberg, Bavaria, Noelte began his career as a violinist and later became well known as a composer and critic in Germany. Prior to his appointment to the School of Music at Northwestern University, he was dean of the Chicago Institute of Music and Allied Arts from 1929 to 1932. Dr. Noelte was best known for his opera François Villon, which was produced in Germany. A number of his orchestral works were performed by the Chicago Symphony Orchestra. He is survived by his wife.

GEORGES GRISEZ, bass clarinetist of the Baltimore, Md., Symphony Orchestra, collapsed on the stage of the Lyric Theatre during a concert of that organization on March 14 and died shortly afterward in the dressing room of the conductor, Reginald Stewart. Mr. Grisez, who was an instructor at Peabody Conservatory, won first prize in clarinet at the Paris Conservatoire in 1902. After service with the French Army in World War I, he played solo clarinet in the Boston Symphony, the Philadelphia Orchestra and from 1923 to 1937 with the Minneapolis Symphony. His widow survives.

HARRY WEISBACH, 59, violinist of the Chicago Symphony Orchestra, died in Chicago Feb. 23 after a long illness. He studied in Europe and was concertmaster of the Chicago Symphony from 1912 to 1921, during which time he established a reputation as soloist and conductor at Ravinia Park.

ALESSANDRO LONGO, 78, pianist, composer and director since the war of the Naples Conservatory, where he was trained and long taught piano, died recently, according to advices from Europe.

SIDNEY JONES, 77, composer of The Geisha and other highly popular operettas of a generation ago, died at Kew, England, on Jan. 29, according to reports recently received.

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